

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 85.

LONDON: SEPTEMBER 1, 1845.

PRICE 1s.

ROYAL COMMISSION OF FINE ARTS.
Notice is hereby given, that a competition in Oil Painting, which, by an announcement before issued, was to take place in June, 1846, is postponed till June, 1847. All other conditions, expressed in the announcement referred to, remain unaltered.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

ROYAL COMMISSION OF FINE ARTS.
Various applications having been received from Artists, candidates for employment as Fresco Painters, respecting the mode in which specimens of Fresco Painting may hereafter be submitted to the Commissioners on the Fine Arts, without reference to public exhibition:

Notice is hereby given, that such specimens may be sent to WESTMINSTER HALL, for the purpose aforesaid, from the 1st of March to the 1st of May next, inclusive.

The subjects and dimensions are left to the choice of the Artists, but those Artists who have not before exhibited Cartoons in Westminster Hall are required to send specimens of drawing together with their Fresco Paintings.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

ROYAL COMMISSION OF FINE ARTS.
Her Majesty's Commissioners having announced that their attention would, in due time, be directed to the means of selecting for employment Artists skilled in Oil Painting, with a view to the decoration of portions of the Palace at Westminster, hereby give notice:—

1. That three PREMIUMS of £500 each, three Premiums of £300 each, and three Premiums of £200 each will be given to the Artists who shall furnish OIL PAINTINGS, which shall be deemed worthy of one or other of the said Premiums by judges to be appointed to decide on the relative merit of the works.

2. The Paintings are to be sent, in the course of the first week in June, 1847, for Exhibition, to Westminster Hall.

3. The Commissioners reserve to themselves the right of excluding from public Exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege.

4. The paintings, not exceeding two in number, by each artist, are required to be prepared for the occasion.

5. The subjects are required to come under the general classes of Religion, History, or Poetry.

6. The dimensions are left to the choice of the artists under the following conditions:—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle pieces, and landscape.

7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability; and in such case the premium awarded to such artist will not be paid, unless his second painting shall be approved by the judges.

8. The names of the artists are not required to be concealed.

9. The paintings will remain the property of the respective artists.

10. Paintings which may combine appropriate subjects with a high degree of merit shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster.

11. Religious, poetical, or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom, may, as well as strictly historical subjects, be eligible to be so purchased.

12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists.

13. The competition hereby invited is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

EXHIBITION of PICTURES and SCULPTURE, ROYAL ALBERT ROOMS, BRISTOL.

Mr. MITCHELL begs to announce that the Exhibition of Pictures in Oil and Water Colours, with Sculptures, by Artists of the Metropolis, will take place in October. Mr. Green will pack and forward Works for this Exhibition, who can only receive those by Artists to whom the Exhibition Circular will be addressed. The carriage of any others must be paid by the Artists sending them.

An Art-Union will be connected with it. Each Member (in addition to his chance of obtaining a valuable prize) will receive an impression of an Engraving from a Picture by R. JEFFREYS LEWIS, Esq., 'Chatterton composing the Rowleyan MSS.' to be executed in mezzotinto by EDWARD M'INNES, Esq.

Subscriptions, One Guinea each, can be forwarded by Post-office order. India paper Proofs to Subscribers of Two Guineas. Proofs before the Letters to those of Three Guineas.

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THE ART-UNION.



LONDON, SEPTEMBER 1, 1945.

THE SCHOOL OF DESIGN.

INSTEAD of entering, as we had intended, into an examination of the designs rewarded with prizes this year at Somerset House, we shall direct our attention to the Fourth Report of the Council of the School of Design, recently presented to Parliament; because it is a document of great importance in relation to Ornamental Art, and suggests some considerations in relation to the mercantile and artistic state of our manufactures which deserve the attention of all who are interested in the industrial prosperity of the empire. We have had, within the last few weeks, an opportunity of visiting the Parisian School of Design, and testing the progress of some of its pupils; we have seen the French prize designs, and we can conscientiously aver that Somerset House is not, as has been asserted, hopelessly inferior to its rival: in some departments of Art, and particularly in the designs for textile fabrics, the British School has at the least made a very near approach to equality. It must, however, be remembered that drawing forms a part of the elementary instruction given in the French schools of primary education, so that almost every Frenchman is now accustomed to wield the pencil from childhood. This has been rendered possible by the universal application of the system of decimal notation to the coins, weights, and measures of France. The time which is wasted by the youth of England in learning tables of money, measure, and capacity, barbarously complicated, and constructed in utter defiance of all sound principle, may be and is spent by the French child in acquiring that mechanical facility in the use of the crayon which can only be derived from early practice. The School of Design in France is not trammelled and encumbered by the necessity of teaching the elements of Art: it receives pupils who have already had much previous training; and it is rarely that students are admitted who have not given previous proofs both of their aptitude and their taste. The French also possess what we have not—Museums of Art; in the splendid galleries of Sévres there are arranged, with historical knowledge and artistic skill, specimens of the potteries and porcelain of all ages and countries. The glorious decorations of various articles of furniture belonging to the best period of "the Revival" are collected in the Hotel Cluny; while palaces and galleries without number add to the resources of Museums, properly so called. Our School of Design has no such advantages: its pupils are not invited to study when they please in the Stafford Gallery, the Grosvenor Gallery, or the halls of Devonshire House. A creditable effort has indeed been made to connect a Museum with the School itself; but it would be absurd to compare this with the vast resources of Art open to young students in Paris. We must also take into account the great impulse which the National Exposition in Paris gave to the taste of manufacturers, not only in Paris, but throughout all France. The *Compte Rendu* of the Exposition, luxuriously printed and very splendidly illustrated, has been circulated at the expense of the Government; and thus the impulse has been extended to all the manufacturing departments of France. With such means and appliances the French School of Design must of necessity be more flourishing than ours; but we are glad to find from the report before us that the School at Somerset

House continues to make a progressive and steady advance:—

"In the first place, as a general fact, it may be stated that, with regard to the continuance of a disposition on the part of the public to appreciate, and make use of, the advantages offered by the School to all who are desirous to acquire or improve ability in Ornamental Art, it is indicated in the subjoined returns of attendance, and of fees received from the students during the last year, which exhibit, as compared with the returns of the preceding year, an increase of eighteen in the average monthly number of students on the books, male and female:—in the average monthly attendance throughout the year, male and female, an increase of thirty-three; an increase of thirty-four in the morning class; and in the total amount of fees received an increase of £56 6s. 6d.: the hours of attendance and the rate of fees continuing as heretofore.

"It may further be stated, that Schools of Design, as the means of attaining improvement in the productions of Ornamental Art in this country, are very highly estimated throughout our commercial communities; and that there appears to exist in the minds of all who are most competent to judge, and most interested in the prosperity of our national manufactures, a decided conviction of the practical importance of continuing and extending the instruction which it is the object of Schools of Design to impart."

The following observations of the Council are of the utmost importance, and we hope that they will meet with serious attention:—

"In the course of the last year, numerous applications have been received for the execution of designs in various departments of Ornamental Art; and every endeavour has been made to comply with these requests, as far as the execution of such commissions has been consistent with, and could be made to form a part of, the prescribed exercises and course of study in the School. Designs for different purposes have thus been furnished to manufacturers in London and in several provincial towns; and, from time to time, manufacturers and others have purchased of students various designs which have been produced in the performance of the exercises of the School. In the number of such commissions, and in the extent to which the productions of the students are applied to commercial purposes, a constant increase is evident; and the numerous communications which come before the Council at each monthly meeting of the Committee on Correspondence, as well as the frequent visits and inquiries of persons connected with ornamental manufactures, may be noticed, in proof of increasing relations between the School and those commercial parties whose interests this Institution was especially designed to promote. The importance which such correspondents and visitors attach to its agency in producing improvement in designs, and the favourable impressions they express with regard to the means it affords for the attainment of that object, seconded, as in several instances those assurances have been, by presents of valuable specimens of manufactures, appear to warrant a satisfactory opinion of the usefulness already effected by the School, and a confident hope of increasing benefit from its further operations.

"Were, indeed, so large a number of persons as constitute the total amount of students in the metropolitan and branch Schools of Design merely instructed in the art of drawing, and thereby enabled to delineate and appreciate beautiful forms and figures in simple outline, much improvement in the general ability to judge of and prefer correct and beautiful designs might doubtless be expected to result; so that, in estimating these institutions even as mere drawing schools, they must still appear to exert an extensive influence in producing a beneficial change in the taste displayed in our manufactures. To numerous classes of artisans and operatives employed in ornamental manufactures, a practical knowledge of drawing is, in fact, of the greatest value and importance; it being evident that, however excellent may be the pattern supplied by the professional designer, its effective and successful execution upon the required material must greatly depend upon the educated eye and hand of the workman. The excellence displayed in many of the ornamental productions of France is evidently attributable to the superior competence of the workmen; while, among our manufacturers, especially

of metal, it is a common source of complaint that, in the reproduction of the best designs, the peculiar delicacy and sentiment exhibited by the designer are not only unappreciated, but destroyed, by the workman.

"Although, therefore, the great majority of the students who attend the Schools have hitherto been, and in all probability for some time to come will continue to be, employed merely in elementary drawing, it appears that, as a means to the end especially proposed by the Government in the establishment of this Institution, it is impossible to overrate the importance of conferring upon the numerous classes who, as artisans, are practically employed in the various processes of ornamental manufactures, an ability to appreciate, and faithfully copy as *freehand draughtsmen*, the best artistic designs which may be put into their hands for execution."

Now, we can speak from personal investigation of the excellence of the French operatives in nearly every branch of ornamental manufacture as free-hand draughtsmen. Their eye and hand have been trained from childhood; and there is scarcely a weaver or a worker in metal who could not tell at a glance the feasibility of a design, the change which variation of material would produce in its effects, and its general relations to the purposes both of use and ornament. It is no uncommon event for designers, through ignorance of the technicalities of manipulation, to produce patterns beautiful in themselves, but not well suited to the special material for which they are designed; in these cases the French operatives, having been imbued with the elements of Art, are generally able to supply the necessary modifications, to an extent which would hardly be credited by those who have not been able to test the matter by personal examination. Furthermore, the artistic knowledge of his operatives, more especially in the silk manufacture, justifies a French manufacturer in giving a higher price for a first-rate design than an Englishman could afford. The Frenchman derives from the design not merely a single pattern, but an immense number of variations and modifications of the pattern which his trained workmen are sure to suggest. We know that some of the primary schools attached to the print-works of Lancashire are admirably conducted, but in none of them is drawing taught. We believe that manufacturers would greatly enlarge their chances of profit by superadding this branch to the ordinary course of instruction; and we believe that it could be done without adding too largely to the expenses of the schools.

There is a still more important topic in the report, which has even greater magnitude in its social than in its artistic considerations:—

"The applications for admission to the Female School continue greatly to exceed the number for which accommodation can be provided in the room appropriated to this purpose; and the pupils are no longer occupied, as stated in our last annual report, almost wholly in elementary drawing, many having advanced to the higher classes of study, and given evidence of very creditable proficiency in painting in water-colours, oil, and tempera; and in designing patterns for lace, chintz, paper-hangings, porcelain vases, &c. But while the progress of the pupils, and the talent which they display for Ornamental Art, are highly satisfactory, the difficulty which is experienced by females in obtaining employment, even in those branches of ornamental design which they could most advantageously undertake, and for which they are peculiarly fitted, is a source of regret. This difficulty does not, however, appear to discourage expectation in the numerous applicants for admission to the School, it being considered that the commercial demand for every variety of article, the production of which requires artistic skill and delicacy of taste, is constantly increasing; and that, doubtless, as the advantage of rendering female talent available in the execution of ornamental designs becomes more evident, such employment will be procurable with greater facility and certainty."

The difficulty of procuring a safe and remunerative employment for females is one of increasing and even alarming difficulty. We need only mention the revelations that have been made of the distressed needle-women of the metropolis, to show that a crowded competition in the few walks of industry open to females has crushed the competitors. Public and private benevolence may

alleviate, but cannot cure, evils which result from the immutable laws of social existence; we must open new paths of industry, new fields for the development and exercise of female talent. Design alone affords a feasible prospect of accomplishing this beneficial purpose; and its mercantile progress has, therefore, as much claim on the philanthropy as on the pecuniary interest of the country. In Lyons, ladies of the first families are engaged in supplying designs to manufacturers, and the pursuit of this occupation does not derogate from their social position.

Turning to the report of the progress of the Provincial Schools, our attention is first directed to Manchester. We are told that

"Individuals engaged as designers and engravers for calico printing, and those who intend to become so engaged, constitute a large portion of the students; and the objects of the School being rightly understood, and highly appreciated by the intelligent parties to whom its immediate management is committed, every exertion appears to be made to render its operations practically serviceable to the principal manufactures of that important town."

The great improvement that is manifest in the Manchester patterns for this season fully justifies the hope of practical benefit expressed by the Council; and we are happy to add that this improvement has been honourably progressive during the current year. We think that the following additional information respecting the Manchester School furnishes a hint which may be valuably applied in other places:—

"As evidence of the general interest which is felt by the inhabitants of Manchester in promoting improvement in knowledge and taste, with regard to productions of Industrial and Ornamental Art, and of the importance which is attached to collections and public exhibitions of specimens of superior skill, as a means to that end, it may be mentioned that the Committee of the Manchester School of Design, stimulated by the success of an exhibition of this nature in the Mechanics' Institute of that town, during the last winter, proposes to offer to public inspection in the rooms of the School, an assemblage of numerous examples to illustrate the application of Fine Art to manufactures, and to the various kinds of ornamental work and decoration."

The reports from the Schools in Birmingham, Coventry, and Sheffield are less satisfactory than we could wish, though they are not of a nature to lead us to despair. We hoped better things from Sheffield: some of its recent productions in metal exhibit a very creditable union of taste and skill; and their success might have been expected to lead to some exertion for raising the artistic character of Sheffield ware, which, sooth to say, is at present very low in the scale. It must, however, be borne in mind that, in the realizing of designs for works in metal, there is a more stringent necessity for having the *workmen* educated to second the designer, than in any other branch of industry. We fear that the operatives of Sheffield are less able to estimate the value of artistic or even of general education, than the operatives in most of the other manufacturing towns; and such must be their character so long as they are distinguished as the most violent, tyrannical, and intemperate of the supporters of Trade Unions.

Better prospects are opened at Nottingham, where the persons engaged in the lace trade evince an honourable anxiety for the artistic improvement of their staple fabric. York, Newcastle-upon-Tyne, and Glasgow are honourably mentioned for the steady improvement of their Schools. The report then proceeds to state the propositions that have been made for the establishment of new Branch Schools; the whole of which we extract:—

"The formation of a Branch School of Design in Norwich having been for some time under consideration, the Council, with the sanction of your Lordships, has determined to grant for this purpose £150 for annual aid, as stated in the explanatory remarks on the estimate of expenditure for the current year, and £300 for outfit of furniture and examples of Art. Previous to the adoption of this resolution the Council obtained satisfactory information upon the requisite points of inquiry by a visit to Norwich made by the Director, Mr. Wilson, who conferred with the parties interested in the establishment of the School, and reported

to the Council upon the choice of proper rooms for its purposes, and upon the nature and present state of the manufactures of the district. It appears that, although this city has long been distinguished by the skill of its manufacturers and the beauty of their productions, its trade has experienced much depression, and that various projects for reviving it, and for improving the general prospects of the city, are in contemplation by some of the principal inhabitants. The manufactures of Norwich appear to have long had a reputation for productions in which ornamental design is required: shawls, for instance, of peculiar excellence in fabric and beauty of pattern. It may also be noticed, that from the looms of Norwich have issued many interesting products which remarkably illustrate the enterprise of the British manufacturer—such as the bright-coloured dresses of the peasants of Poland, Germany, and Switzerland; the richly-coloured sashes worn by the Russians; the camlets so much used in the costume of the Chinese, and that remarkable garment, the poncho of the Brazilian peasant. It is expected that 'the Fancy Trade,' to which Ornamental Art is specially applicable, will, in future, be a principal branch of the manufactures of Norwich; and it is therefore thought that the establishment there of a School of Design will importantly serve to promote the welfare of its commercial community. In regard to these circumstances, the Council recommended the claims of Norwich to the favourable consideration of your Lordships. A local Committee has been formed, of gentlemen who take a deep interest in the objects of the School, and who have guaranteed annual subscriptions for its support, to the amount of £150; and the School is proposed to be opened as early as the requisite arrangements can be completed.

"In September last the Council received a communication from the Mechanics' Institute at Hanley, in Staffordshire, applying for aid in forming a School of Design in the Potteries. Letters were, at the same time, received from the Duke of Sutherland, T. D. Watts Russell, Esq., M.P., and Charles H. Adderley, Esq., M.P., attesting the need and utility of such a School in that district.

"Subsequently a memorial to the same purport was received from J. B. Davis, Esq., of Shelton, signed by upwards of 600 artisans and artists in the Potteries.

"These applications the Council regarded with favourable attention, and opened a correspondence on the subject with the members of Parliament for Stoke-upon-Trent—W. Taylor Copeland, Esq., and J. Lewis Ricardo, Esq.; but difficulties having appeared relative to the question of the most eligible situation in the district for the establishment of such a School, and much delay having consequently been occasioned by difference of opinion entertained among the local parties on whose aid and influence the School would mainly have to depend, the Council have not been enabled to proceed with any arrangements for complying with the applications for a Branch School of Design to benefit the important manufactures of this populous district.

"In speaking of propositions for the establishment of additional Schools of Design, we may take occasion to advert to the project of forming an Institution of this nature in the building of the Royal Society of Dublin, intimated in an application of that Society communicated to us by your Lordships: in reference to which we stated our belief that a central School in the metropolis of Ireland, in direct relation with your Lordships' board, and by the agency of Branch Schools in other populous towns of that part of the kingdom, would be the means of effecting beneficial improvement in its manufacture and trade, and that at all times it would afford us much pleasure to supply to the parties who take an interest in that proposed School, any useful information in our power, towards the advancement of their laudable object."

We regret very much the circumstances that have delayed the formation of a School of Design in the Potteries, and trust that, in the course of this year, the difficulties, which are far from being insuperable, may be removed. We must also express our confident belief that the extension of the glass trade will require the establishment of new Schools of Design, and enlarge the sphere of those already in existence.

The exhibition of the designs produced by the

students at Somerset House had this year a more direct purpose and bearing on the mercantile value of the Fine Arts than on any former occasion. It was more evidently intended as an evidence of what could be effected for the improvement of British manufactures, than as the result of general artistic training; and contained a far larger proportion of specimens of ornamental design than of mere elementary drawing. There were, indeed, designs for almost every branch of manufacture susceptible of artistic ornamentation, and in all there was an obvious and decided improvement on former essays. Excellence was by no means confined to the successful competitors for prizes; and there can be no doubt that in many instances the judges must have found it a difficult matter to adjudicate between rival claims. We shall not, therefore, limit our attention to the prizes, but shall take brief note of all the objects which seemed to us meritorious in conception and vigorous in execution.

The three principal designs for arabesques in interior decoration—a subject quite new in England—having been contributed by the Assistant Masters, were of course excluded from the competition for honorary rewards; they were, in fact, produced for the special purpose of showing that the system of instruction pursued at Somerset House renders that Institution especially valuable as a Normal School, for the training of masters to preside over the branch institutions in the provinces. One of the three contributors, Mr. J. A. Hammersley, having been appointed, in consequence of this and many other proofs of high artistic taste and skill, to the mastership of the School of Design in Nottingham, we shall begin by noticing his contribution. It was a large design, in the Pompeian style, but more severely classical than the richest specimens of Græco-Italian Art, the conceptions belonging clearly to the higher and more poetic school of Greece in the days of Pericles. It represented the entrance to a temple beneath a Corinthian portico, which to rigid correctness of architectural detail added unusual boldness and freedom of outline; the symbolism showed that the temple was dedicated to Music; and a spirited figure of Apollo appeared beneath the portico, bearing the lyre. The simplicity of this design was enhanced by the delicacy of the execution; and extraordinary taste was manifested in the management of the subsidiary details.

Mr. Stewart (who has since been appointed to the mastership of the Norwich School) exhibited a very admirable design of considerable magnitude, emblematic of Peace and War. As a painting, it possessed artistic merits of the highest order: the central figure of Peace was really beautiful—conceived with the mind of the true poet, and developed with the hand of the true painter.

In conception, Mr. Murdoch's design of 'Painting and Music' was equal to either of the others, and rather more skilful in the management of minor adjuncts; but the colouring was rather hard and inharmonious, which greatly detracted from the general merits of the piece.

There were other designs for decoration executed by Miss Filmore, Mr. Lingford, and Mr. Denby,—all of which obtained prizes. Without entering into any minute detail of the subjects, which would obviously afford little information, we must say that Miss Filmore's design contained evidence of a careful and artistic study of Nature, judiciously rendered subservient to the purposes of Ornamental Art. It is only justice to remark that Mrs. M'lan, the head of the Female School, has trained her pupils to the exercise of the discriminating "eye" in the selection of means of ornamentation, which Polaker justly regards as the most certain element of success in the Decorative Art.

Mr. Denby's design exhibited a decided improvement on his last year's labours, and gives fair promise of a successful career. Mr. Lingford's work, which was executed in encaustic, exhibited a most agreeable tone, and tender feeling for colour, but the drawing was a little deficient in steadiness and precision.

We must now direct attention to the patterns for textile fabrics, in which we are fast gaining upon our French rivals; though, for reasons already assigned, we fear that immediate triumph over them cannot reasonably be anticipated. Mr. Harvey exhibited several successful designs for

chintzes, and one of very superior merit for a carpet. His conceptions evince a very intimate acquaintance with the beauties of natural objects, and a careful examination of their several capabilities of adaptation to the special purposes of Decorative Art. It is only justice to notice the careful and elaborate execution of these patterns—a matter too much neglected by English designers, who rarely pay sufficient attention to what the French call the *mécanique* of the art.

Several designs for chintz patterns, from the Female School, evinced considerable taste and skill; there was also one contributed by Mr. Wallace which had considerable merit, but was unfortunately a little too crowded. Two designs for silk hangings, and three for shawls, merited commendation, especially one of the latter, which was equally original and effective. Instead of giving us another version of the eternal "pine," he made a most happy adaptation of a Morisco ornament, which he treated with great skill and effect. We should be glad to hear that some manufacturer had undertaken to realize this design, for nowhere is poverty of invention so lamentably manifest as in our patterns for shawls.

The lace designs, of which there were several, possessed great and varied merit; nearly all were produced in the Female School; but there was a very good one by Mr. Wild,—defective, however, in novelty of invention.

Glass was rich in performance, and still richer in promise; we must especially notice the designs for chandeliers by Mr. Strudwick and Mr. Pierce. The former was perfectly novel in the invention, and not less striking in the effect; it exhibited a very successful adaptation of Gothic ornament to a material which has hitherto been deemed incapable of receiving any distinctive character, and in which, consequently, the vagaries of chance have gone far towards being received as rules of Art.

Several of the designs for porcelain vases were very beautiful and striking; especially one by Miss Bragg, and another by Mr. Wild. But decidedly the finest design for a vase was that contributed by Mr. Mackenzie: it was not designed for simple porcelain, but was intended to exhibit a combination of porcelain, or-molu, and costly gems. Mr. Nickisson's design for a pix, and Mr. Pierce's for a candelabrum, merited the high commendation they received; and the latter was particularly effective in the management of the light.

There were several very excellent designs for wall papers: three or four executed by Mr. Walker had merit, but were very deficient in originality; and there was one rich one in deep green and gold, by a lady; but by far the best one, combining great beauty of design with a fine feeling for colour, was a design by Mr. Wild. The sum offered by the Council for the best paper was eight guineas, but none of the designs were thought worthy of the sum; consequently £5 only was given for the best, and a small sum to Mr. Walker, as an inducement for further efforts on his part.

We omitted to name that Mr. Cadman had the best design for a silk hanging. The composition was good as a series of lines; but the quality of the ground, which was a sickly red, did not at all harmonize with the colour of the ornaments.

There were several excellent specimens of modelling,—so good, indeed, that we were much surprised when comparing them with the feeble efforts of last year. The best designs exhibited were two consoles, one by a gentleman whose name escaped us, and the latter by Mr. Durrant. The former was very beautiful, and showed considerable knowledge of the figure. The other was likewise pleasing, but there appeared discordance in the lines of the figure with the lines of the console. There were two fine vases: one, by Mr. Wells, had little novelty, but was a beautiful piece of execution; it was, for our taste, too architectural. The other was by a lady, and had much novelty and beauty of idea. The form was new, and was entirely covered with vine leaves and fruit, the handles being composed of Indian corn. It was intended as a sacramental cup, and was illustrative of the "Bread and Wine."

Two specimens of very high bas-relief struck us as very happy and very striking; in each the principal object was a huge leaf, with its almost countless fibres all marked with a truth and precision quite delightful to behold. In combination with the leaf was, in one case, a beautiful lily, and in the other a similar flower.

Mr. O'Reilly had a fine bouquet in a vase, executed in *alto-relievo*. This subject was a masterpiece of modelling, and very deservedly obtained a prize.

There was one novel feature in the Exhibition, viz., several paintings from still life. The intention of these paintings was quite obvious; and the Director of the School seems to have taken the most certain means of eradicating one of the greatest faults of our decorators, by the adoption of this mode of study. We refer to the faults of colouring observable in all our public works. Most of these paintings were compositions of rich silks and casts, though in some fine vases and bronzes were introduced. There was a large one by one of the Masters (Mr. Hammersley), painted, we suppose, chiefly as a specimen of what could be done with such difficult materials, and likewise as a sort of key by which the students might see the manner of proceeding in such things. There was a very fine specimen of the same kind of thing by Mr. Pierce, and likewise one each by Mr. Green and by Mr. Hadow.

The last contribution we have to notice was a very elaborate design for a carved cabinet, by Mr. Woods; and in justice to that gentleman we shall give the description in his own words:—

"The design is for a cabinet library, having been intended for the reception of articles of curiosity, as well as for books, which is not the case with ordinary bookcases.

"The recess shown at the lower part, between the carcasses (or pedestals), is for the reception of large folios and drawings, plans, maps, &c., and can be covered by cylinder doors, to draw down from the top, to ward off the attack of dust, &c.

"At the back of the four wing-doors, with carved panels, silk crimson panels are introduced, to give a light appearance, and to admit the air for the prevention of mildew, &c., that so frequently attacks the books when shut up.

"In the central compartment (where Neptune and Amphitrite are seen supporting a medallion with the heads of her Majesty and Prince Albert) is introduced a nest of secret drawers, for the reception of coins, medals, &c. &c.

"In the compartment above, fronted by glass doors, curiosities and works of Art, in stone, marble, &c., are introduced, and by the employment of glass doors are brought to view.

"The design has been purchased by Messrs. Smees and Son, No. 6, Finsbury-pavement, for 10 guineas."

We have not allowed ourselves space for any additional comment; but we have said enough to show our readers that a School of Design is a valuable addition to the Institutions of the country.

In every branch of trade taste will be found to increase the mercantile value of the article; and hence those branches of trade in which from various circumstances the exercise of taste is most limited and restricted are generally found drooping and distressed. Modern fashions have stopped the development of design in the hosiery trade; pantaloons and boots have rendered the fashioning of stockings a matter of perfect indifference: but there is, almost as a consequence, no body of operatives so wretchedly off as the manufacturers of stockings; while the lacemakers, who stand by their side, and work with what are essentially the same machines, being employed on a material susceptible of ornament, are in full work at high wages. Our Art-Unions may very beneficially so extend the sphere of their operations as greatly to increase the progress of the Arts of Design. Castings in bronze and in iron may be beneficially included among the objects, from which prizes may be selected at the option of prizeholders; and we believe that the list of subscribers might be greatly increased, if the prizes extended to objects of utility as well as to those which belong rather to the class of luxuries. The great want of our Schools of Design is the opportunity of examining and comparing an abundant supply of patterns and models. Mr. Wilson has very creditably exerted himself to supply this deficiency, but he cannot succeed with the limited means at his disposal: he must be aided by the country, and more especially by the manufacturers. Increased competition in the production of beauty will bring the same reward in the world's market that has been derived from increased competition in mechanical facilities and devices.

THE NOMENCLATURE OF PICTORIAL ART.

By J. B. PINE.

WHAT young painter or amateur but must feel puzzled and confused by this irreconcilable state of opinion! Thus, a middleman who calls himself a critic—a no less mischievous character than the middleman of the poor Irish—starts up in the field of Art; places the public, the art, and the artists at bay; attempts—because a would-be moral philosopher—to legislate as to what the public must like; because he has seen a great number of pictures, as to what the art is; because a man of some influence, as to what a painter must paint; and because erudite, and with a disposition to scribble, writes, though knowing little, or perhaps nothing, of either branch of the subject he takes up.

It is dangerous, illiberal, and wrongheaded—particularly in the early state of an art—to limit and trammel it too closely. The views of Art are, and should be admitted to be, as wide as the range of creation itself, and as various as the passions of man. Short of this it ceases to enlist the whole of our sympathies, or to instruct, as surely as effect is never more than commensurate with cause. It must be at once felt, that the mixed and incongruous styles can never produce the same amount of impression as those of a distinct, generic, and unequivocal character.

It is, however, to the uncertain, contradictory, and frequently absurd state of opinion upon Art that must be attributed the greater number of failures through incongruity that are produced. Thus, one sees the smiling and lovely head of a child, with a lowering thunder-cloud for a background. Is the head intended in this instance to augment the impression of the storm, or the storm to augment the simplicity and beauty of the head? Neither. They are intended to produce effect! Effect, in this instance, being to be understood as having for its object nothing more than to excite the eye of a spectator, so that it may be drawn to this picture by its sheer force in preference to any other. If this manoeuvre do not answer, the prevailing opinion is, that a few dashes of white or yellow in the corners of the picture—which may stand for sheet-lightning or anything else—will answer the purpose effectually. An extraordinarily shrill brass trumpet at a puppet-show performs the same friendly part to a showman as does a loud voice to an empty head at a party.

A landscape-painter (I can speak to the truth of this, having done so myself, but will endeavour to do so no more) represents a locality famous for nothing but rapine, murder, and feud, and wraps the whole in a glow of sunshine; endeavours to thwart the associations which would otherwise naturally attach to such a scene, and make it a picture of character, by conjuring up every incident which may produce simplicity and innocent glee.

A young man receives a commission to paint an incident of a deeply tragic character, and, having modesty enough to doubt his work being received favourably without something more to recommend it besides the incident itself and his own power of linear expression, reasons thus in his own mind:—"The subject is a very terrible one, and without the nicest management will present such a picture as any patron will not be able to hang, after paying for. Let me see. I must recollect Reynolds's injunction to imbue everything with beauty. That's a lucky thought: there is some use in reading discourses and lectures. I will go to Rubens, and render the colour beautiful at any rate; and his scale of chiaroscuro will answer my purpose equally well. His subjects, whether marriage fêtes or entombments, battles, plagues, or village rollickings, look at a certain distance like pictures of scattered flowers and jewels embedded in jelly. This must be the secret of rendering disagreeable subjects agreeable. This must be the true magic of Art, after all. It must be a power analogous to this which makes my friend Charley Merry so popular: he tells a delightful tale, and makes you laugh the whole time it lasts. He made so ridiculous an affair of poor

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Job Lent's distresses that no one ever thought of subscribing to the unfortunate fellow's petition. Now, the manner of Marcus Dole is of quite a contrary order: whatever he says disposes you to melancholy. Dole is wrong, and Merry is right, to all intents and purposes. Merry shall be my model. If the subject of my picture create dread, its treatment shall make the heart glad. It shall dazzle with light and glow with colour. Some one says, 'No picture is perfect without a beautiful woman.' I will have several. Some one else says, 'By all means have beautiful children in your works.' The lumbering armour of the time will be a great drawback. The hero's ankles must be pared down, his knees made beautifully small, his waist tucked in, and his armour made to fit him like a stocking. The mastiff must give place to a dog of more refined proportions, which must be walking into the picture diagonally, with his thin tail curving gracefully down towards the spectator; and a couple of Italian greyhounds may be frolicking in the foreground."

Here is a receipt for a true furniture picture, so called from the circumstance of its ranking in value with the frame which may surround it.

Whatever good schools and exhibitions may do, these instances of Furniture Art are amongst the mischief which they create, and entail upon the rising artist and the public. Few feel themselves strong enough to break away from the supposed and thoroughly mistaken necessity of addressing their whole exertions to the gratifications of the eye alone, but through mistaken opinions, and a mistaken policy, leave the head and the heart thirsting for their appropriate food in works of pure and unmixed expression. Expression, and that very justly, occupies the highest point of honour amongst pictorial constituents. But this expression does not merely relate to the face, the head, the body, and limbs of the figure, but to that expression which should, and can be, dictated by the whole of a picture at first sight, as contributed to by chiaroscuro and colour.

Chiaroscuro itself performs a most considerable part in the production of expression, as it does in music, which may be called the chiaroscuro and colour of language. Let the truly philosophical Field, the great master of analogy, make out the case; or any one else who dare enter with him the universal analogical arena.

The feelings of the ancients as to the character of light and dark are in favour of the position here taken up for them; and this feeling is quite evident in the construction of their mythology. Typical of nature itself, or so much of it as was known to them, they availed themselves of natural characteristics as a means of impressing and awing the public mind, while assigning to its individual duties their powers. Thus, in giving to the three sons of Saturn the whole of nature, the heavens and the heaven-illuminated earth's surface, along with the greatest power, fall to the lot of Jupiter; the ocean, along with the second degree of power, to Neptune; and the infernal regions, or the interior of the earth, along with the least degree of power, to Pluto.

It is no less to the truest appreciation of the actual characters of light and dark, as productive of gaiety and dread, than to the fears of man, that must be attributed this division.

To the gloomy, ill-favoured, and malevolent King of Terrors, the eternal gaoler and scourge of erring souls, falls the smallest share of power, and a dark and subterranean kingdom; and it may appear curious, as illustrative of the necessity of the presence of darkness to realize the terrible, that although the Tartarus of the infernal regions was believed to be surrounded by a flood of rolling and eternal fires, they are never described as realizing the brilliancy even of an ordinary London illumination, or the brightness of a poet's study, lit by its single lamp. On the contrary, Tartarus is described as wallowing in a darkness three times darker than blackest night. Make the hell of the mythology bright, or even moderately light; give it even the equivocal cheerfulness of an iron-works, as seen at night in the rugged mountain-lap of Wales, and half its terrors would vanish. So would vanish half the terror, the dread, and the grandeur of that picture, from which should be extracted so much of its appropriate darkness—its depth.

Light, indeed, belongs altogether to the opposite scale, and, as a common consequence, tends, in proportion as it may preponderate, to the produc-

tion of those feelings which are opposed to grandeur and terror.

Darkness is the grand natural theatre of dread, where hardly anything is safe, and danger doubles; a state which, during half of time, converts one half the world into a huge and sombre trap begirt with many mischiefs; while the other joyous moiety lives in a sunny playground rife with glee. There is a class of philosophers who say that the dread of night is purely associative. Granted. The associative dread could not possess the mind but as a consequence of some experienced or known danger already passed, and does not weaken in the smallest degree the claims of darkness to its assigned character, nor reduce its assumed power in the hands of the painter; nor set up light as another power equal and proper to perform its pictorial functions, but, on the contrary, strengthens its already explained claims. Place one of these opponents to the claims of darkness upon the rugged summit of a strange, or even familiar, hill or fell or mountain, and bid him grope and tumble his way on a dark night to his own speck of light, blinking afar off in the low valley, and, independently of association, he will find danger as well as dread in the thick night.

The repetition will be here, perhaps, excused, that THERE IS NO GRANDEUR, FAR LESS SUB-LIMITY OR TERROR, WITHOUT A PREPONDERANCE OF DARK.

It is now time to get out of the darkness, and into that state which is one remove towards light. The sea, not so dark as the interior of the earth, is yet not so light as its surface and the heavens; and, according to the same mythology, Neptune received with it a range of power greater than that possessed by Pluto, and second only to that of Jove himself.

Neptune also, as preserving a strict gradation from dread and darkness to joyousness and light, was stern and overbearing, though not malevolent, disputing with Jove, and conspiring against him for a greater sovereignty. The sea also abounds in its monsters, and subordinate kings of equivocal amiability; and altogether may be said to possess that share of the terrible which is in a strict accordance with its own peculiar state of comparative darkness, and its mystery as an element which cannot be examined with accuracy, nor entered without certain death, nor even navigated without imminent risk.

The animating and joyous character of light is felt by all with every new day, and is in a no less happy and strict accordance with the character of the Omnipotent of the ancients. The all-pervading power of Jove is again softened of its terror by the benevolence of his character, and the voluptuous splendour of his court; and the consummate beauty of his subordinate deities are properly administered to and intensified by that light which would seem in some measure to constitute the mythological heaven itself.

Thus far for the appreciation of light by the ancients, as constituting, or at least contributing mainly to, the production of a certain expression or sentiment.

Its arbitrary excess may be as inconsistent even in their heaven as is the absurd excess of dark in their hell, already alluded to; but they felt that the required impression in either case would be in some measure sacrificed to a more just measure. Their excuse is, that they were dealing with that which was supernatural, and that it could not be measured by nature only.

Extract from their heaven a portion of its brightness, and you reduce its chief impression and character; and extract from a picture of beauty, gaiety, and splendour a portion of its appropriate light, and by so much ceases its expression; and it may be here repeated, THERE IS NO BEAUTY WITHOUT A PREPONDERANCE OF LIGHT.

Light and dark, separately, have their particular colours, with which they claim affinity. Thus, light claims yellow, and as far into red as orange; and dark affinities with blue, and as far into red as purple. This, with the primary scale, and the same with the secondaries, tertiaries, and quaternaries.

As a consequence of this, blue readily subsides as darkness approaches; and yellow, on the admission of an excess of light, rises with it, but gives up its colour.

Red being middle tone, and not in strict affinity with either light or dark, makes a stronger oppo-

sition to any changes from lightness to darkness, and *vice versa*, than either of the others.

This circumstance gives rise to some unfortunate changes in pictures, as seen in very high and very low lights; and makes it desirable that a picture should be exposed in a light exactly equal with the one in which it may have been painted, which cannot always be done; therefore, as the mountain will not come to the painter, the painter must go to the mountain: and he should adjust the light of his painting-room to that of the situation in which his work be intended to hang.

Upon an increase of daylight, the blues and blue purples in a picture appear to increase in depth and intensity, which they really do not, but occupy a position of increased importance, from the temporary absorption of the unresisting yellows and yellow oranges into the increased light; a process which the blue and blue purples resist, having no affinity with light.

Upon the arrival of twilight, or during a dark day, an opposite state of things occurs: the yellows and yellow oranges appear to strengthen, from the temporary absorption into the darkness of the blues and blue purples; they having affinity with dark, which the yellows and yellow oranges have not. This result occasionally obtains to an extent which causes the light and the shade of a portion of a work to change places frequently during a day, and the case may be aggravated by reversing the order of nature, in the mode of applying the colours themselves; that is, applying those colours affinizing with light (and consequently with opacity) transparently; and those which affinize with dark (and consequently with transparency) opaquely. Thus two masses of colour of any common degree of depth, the one transparent orange and the other opaque blue, adjusted to a nicety on a commonly dull English day, would readily reciprocate in changes from light to dark and dark to light, upon any specific changes in the intensity of the medium of light.

These same changes obtain, as a matter of course, down through the compound scales—orange being the light and purple the dark of the secondaries, citrine the light and olive the dark of the tertiaries, and citrine russet the light and olive russet the dark of the quaternaries; the degree of susceptibility lessening with every remove from the primaries, as every remove is an approach to the ultimate extinction of colour itself in a subsidium of grey middle tint.

One other common characteristic and general phenomenon attending light and shade must be noticed before closing this paper, notwithstanding it trenches upon that light and shade which is obvious, and has been treated by Da Vinci; because it not only tends to pictorial effect, and has been the basis of the technical styles of a few eminent men, but obviates in some degree, when consistently carried out, the inefficiency of these materials, which may be called the palette of the painter.

It refers to that power which is possessed by the larger illumined or shadowed portion of an object to absorb or obliterate the detail contained in its smaller shadowed or illumined portion. It is consequently judicious to adopt a position for the light of a picture whenever practicable which may throw on the principal objects and masses a decided inequality of light and shadow: to say how much would be a piece of quackery; and that it is imperative in all cases an absurdity. But its adoption furnishes an economy of power not to be lightly refused. An object, on the contrary, which is nicely divided between light and shadow necessitates an equality of detail on both its illumined and shadowed sides; the immediate juncture of the light and shade only presenting a small debatable ground, where detail in some measure subsides; in deference, as it were, to the superior interest excited by a meeting of the two great constituents of form.

What takes place in a single object governs the larger divisions of a work, and even a whole work itself, in relation to others near it. A strong passage in nature, whether dependent on light and shade, or colour, or both together, which is generally the case, holds in abeyance the actual but imperceptible detail for some distance round it: the great or impressive passage or object, like a great personage, operates, without commanding, a certain degree of attention and silence around him. Distinct detail is only again taken up in nature, and should not in Art, until

beyond the influence of the strongly pronounced passage; as free conversation is not again taken up until without the range of interest caused by the presence of an influential and absorbing speaker in a company of men. This holds good, although a stronger analogy to the strong passage in a picture may be found in a loud voice in company, which drowns to a certain distance round it numbers of smaller voices.

Notwithstanding the volume of the major voice, it would be possible to hear your friend's conversation, though conducted in ever so small a tone, by placing your ear in his mouth. And so it would be quite as possible to discriminate the detail, though ever so delicate, even within the absorbing influence of the strong passage in nature, by perseveringly prying into that detail alone, and closing your perceptions against the superior impression of the passage itself; and being possible, though erroneous, on the grounds of nature, and the natural powers of our organs of sense, it is done by many, and pronounced by its many admirers to be the more natural, feeling it to be a means of lugging on to a canvas more of nature.

It is thus that, besides the error in question, many other essential beauties are lost, by the twill-and-texture-seeking milliner of Art, who would persuade you that during the flashing pace at a sweepstakes, when colours of men and horses can barely be distinguished, as they rush by in a whirlwind of fine animal courage and prowess, you should be able to pronounce as to whether a jacket were of sarcenet, silk, or satin.

Pry into this single jacket, by means of a glass or any other mode, so as to pronounce upon the fact, and the race and its attendant excitement vanish. Press the whole electric force of vision on the race, and the twill of the jacket is lost. It is by this perversion of the higher beauties of nature, and a mistake as to what may be the higher beauties of Art, that are lost the hurried impetuosity of the swift stream, the confusion and agitation of foliage rustling in the wind. The driving of clouds, and the ponderous and portentous abandonment of the cataracts, gradual, and then swift plunge into its boiling bed. This last sublime spectacle becomes, under the prying and false and impossible minutiae system, a commonplace and grotesque thing of shreds and patches, of prettiness and multiplicity only.

In thus endeavouring to define the natural, evident, and proper characteristic of light and of dark, as two distinct elements in Pictorial Art, having each, when in preponderance, the power only of conveying to our perceptions the maximum of that expression most congenial to it, it is not intended to lay down a rigid measure for their use, nor a trammel to those who are to use them; but to attempt an explanation of, and make familiar, a power which, wielded in one direction, is capable of producing the highest amount of expression, and in another of producing the least, if even its maladministration may not realize total failure and absurdity.

ART IN THE PROVINCES.

BRISTOL EXHIBITION, 1845.—List of Pictures Sold:—
'At Falmouth,' W. Williams, 10l., to C. Conway.
'Near Bath,' W. Williams, 5l., C. Conway. 'Near Northfleet,' A. Vickers, 15l. 15s., T. L. Coulson, Esq.
'Calm—Evening,' J. Walter, 7l. 7s., Dr. Munck. 'Spanish Lugger,' J. Walter, 2l. 2s., Mrs. Grove. 'Interior,' M. Holms, 6l. 6s., Mervick, Esq. 'Dover,' J. Walter, 3l. 7s., Miss Daniel. 'The Popgun,' M. Holms, 5l., Mrs. Miles. 'At Lynnmouth,' W. West, 12l. 12s., Miss Daniel.
'Near Brockley,' H. Hewett, 15l. 15s., H. A. Palmer, Esq. 'At Lynnmouth,' W. West, 15l. 15s., Rev. T. Grinfield. 'Vale of Neath,' H. Hewett, 15l. 15s., S. N. Sanders, No. 89. H. S. Parkman, 10l. 10s., Dr. Munck.
'Heidelberg,' Robert Tucker, 15l. 15s., Joseph Coates, Esq. 'Hampstead Heath,' C. Branwhite, 5l. 5s., H. A. Palmer, Esq. 'Conham Ferry,' C. Branwhite, 5l. 5s., Mrs. L. H. Bedford. 'Sunset—Yorkshire Coast,' A. Clint, 36l. 15s., H. A. Palmer, Esq. 'Valley of the Rhone,' C. Branwhite, 10l. 10s., T. Garrard, Esq. No. 114. H. Hewett, 9l. 9s., George Miles, Esq. 'Gait Crag,' J. Poole, 10l., H. A. Palmer, Esq. 'Gipsies,' J. Poole, 10l., H. A. Palmer, Esq. 'Shipping,' J. Walter, 20l., Mrs. Haberfield. 'Lake of Briens,' C. Branwhite, 10l. 10s., T. B. Guppy, Esq. 'Dyrham Church,' J. Townsend, 2l. 10s., P. Mase, jun., Esq. 'In Leigh Woods,' C. Branwhite, 10l. 10s., W. H. Marshall, Esq. 'Katz Castle,' on the Rhine, S. C. Jones, 5l. 5s., C. T. Coathupe, Esq. 'Near Bidd Gelert,' W. A. Frank, 5l. 5s., Duke of Beaufort. 'Melrose,' S. C. Jones, 6l. 6s., Dr.

Munck. 'Derwentwater,' S. Jackson, 10l. 10s., C. Conway, Esq. 'Loch Achray,' S. C. Jones, 6l. 6s., Dr. Munck. 'The Grampians,' S. C. Jones, 10l. 10s., Rev. J. Murch, Bath. 'Derwentwater,' J. Poole, 10l., Dr. Trotman. 'Cinderella,' Miss Corbeaux, 42l., C. Conway, Esq. 'The Niesen,' Robert Tucker, 2l. 10s., F. Jarman, Esq. 'Near Barwill,' W. A. Frank, 5l. 5s., Mrs. Anell. 'At Lynnmouth,' S. Jackson, 3l., Mrs. Grove. 'Wapley Church,' J. Langshaw, 2l. 10s., P. Mase, jun., Esq.

SCOTLAND.—DOLLAR ACADEMY.—The election of a teacher of drawing and painting for the Dollar Academy has taken place. Amongst the candidates for the situation were, Mr. J. C. Brown, the well-known painter of 'The Last of the Clan,' 'The Morning after the Massacre of Glencoe, &c.,' and Mr. J. Noel Paton, the painter of a £300 Cartoon premium. Mr. M'Arthur Moir, of Hillfoot, proposed Mr. J. C. Brown, and was supported by the proxy of Mr. Tait, the sheriff. The other trustees, Robert Haig, Esq., Dollarfield, Robert Maxton, Esq., Devonside, and the Rev. Dr. Mylne, fixed on Mr. John Brown, assistant to Mr. George Simson, Edinburgh, who was accordingly voted in by the majority. Mr. M'Arthur Moir thereupon tendered his resignation, stating that, if talent was not to be the ground of appointments, he felt that he could be of no further service to the Institution. We are informed that Dr. Mylne and Messrs. Haig and Maxton had a meeting the day before the election, at which each suggested a different candidate, but, not being able to agree, they came to a compromise by fixing on Mr. John Brown. Without any disparagement to the successful candidate, there is in the circumstances of this election a strong *prima facie* case against the patrons, who are not now for the first time subjected to a suspicion of not conducting the valuable Institution under their charge in the most efficient manner.

EXHIBITION OF THE ART-UNION PRIZES.

THESE works are now being exhibited at the rooms of the Society of British Artists, in Suffolk-street. We have already noticed them all in the exhibitions whence they have been selected. A list has also been given of the prizeholders, and the amounts represented by the pictures. The Exhibition will continue until the 13th of September; the last week it will be open to the public gratis, and during the two last weeks it will be open four evenings in each week. We may compliment the gentlemen who have directed the hanging of these works. A judicious and fitting arrangement of pictures in an exhibition is a thing so entirely unlooked for that it is impossible to withhold an expression of agreeable surprise at the novelty; not that justice has not been before done to the Art-Union prizes in this way, but that the arrangement of the present year is a happier one than has yet been achieved. An opportunity is thus afforded of examining many works of high merit, which invite, and will bear, that close inspection which alone is entirely satisfactory. These 277 works of Art cover the walls quite as high as any cabinet picture can be seen. The presentation engravings for the year ending March, 1845, are 'The Convalescent from Waterloo,' engraved by Mr. Doo, after a picture by Mr. Mulready; and twelve designs in outline, engraved from drawings by Mr. W. Rimer, illustrative of Thomson's 'Castle of Indolence.' Four plates of this series are exhibited: they are engraved with spirit, and distinguished by much excellence in their character and composition. The plate for the current year ending March, 1846, a line engraving, by Mr. P. Lightfoot, from 'Jephtha's Daughter,' by O'Neil, is advanced towards completion. The proof of this work, which is exhibited, shows a fine feeling for the various textures with which the engraver has to deal, and the numerous female heads in the work are treated with infinite delicacy. Another work is the lithograph, by Mr. Templeton, after Mr. Ward's picture of last year from Sterne's 'Sentimental Journey'—'The Departure of La Fleur.' The original, so prominent for striking French character, is admirably repeated in this lithograph. The markings of the features are decided without being hard, and the shadows and deeper tones are uniformly broad and clear. It may be said to be a new feature in our Art, to see a work of this high character drawn upon stone in a manner so worthy of it. Near these are two small bronze figures, reduced from two exhibited at Westminster Hall—'The Eagle Slayer,' by Bell, and Foley's 'Youth at a Stream,' the latter of which was noticed some time since in the Art-Union, and the peculiar manner of its reduction described. These works form, as may be supposed, very elegant statuettes. The amount this year

expended in prizes is £10,300, and that set apart for engravings is £3343—in the whole, £13,643; and in the selection of the pictures there is distinctly an improved taste, which can be ascribed only to the anxiety of the Committee to foster real talent, in so far as their voice may have influence. Against some flagrant abuses it is endeavoured to provide by stringent regulations, as "no arrangement whatever shall be made or attempted to be made between a prizeholder and an artist, or by any parties in their behalf, in the selection of a work of Art, by which a prizeholder may obtain or attempt to obtain the return of a portion of the amount of a prize or other valuable consideration." "No prizeholder shall sell or attempt to sell the right of selection," and—"Should it be discovered that any attempt has been made or any collusion has taken place for the purpose of evading the foregoing laws or any part of them, the amount of the prize shall be forfeited and merge in the funds of the Society, and the prizeholder shall have his subscription returned to him." It cannot be doubted that many subscribe more from a spirit of speculation than a love of Art; and the advertising columns of the daily papers have shown, from time to time, that such regulations are not uncalled for. On the contrary, numerous instances of liberality have been shown by prizeholders in the selection of works not equal in value to the amount of the prizes drawn, in which cases the balance has reverted to the account of the Society. In 1837, when the amount subscribed—£480—was declared, prognostication was rife against the success of the project: it was not then foreseen that in a few years the subscriptions would amount to £15,440—the gross amount collected during the last year. The number of works purchased the first year was only thirteen; it now amounts to 330, and these in the aggregate—more than the money collected—declare the London Art-Union to be in a more beneficial state of progression than it has hitherto shown itself.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—By order of M. Langer, Director of the Picture Gallery, the celebrated masterpiece of Rubens, 'The Battle of Amazons,' has been restored and newly varnished; it is now restored to its full splendour. When taken out of its old-fashioned frame, it was discovered to be laid over, on each of the four sides, several inches, with a sort of thick coating. On the removal of this coating the figures appeared in their original state, and the whole is now looked upon as one of the most ingenious works of the great artist.—M. Schwanthaler has received an order from Norkoepping, in Sweden, to execute a statue of the late King (Bernadotte) for that city, of colossal dimensions (12 feet high), and to be cast in the Royal Foundry. The completion is expected in a few months. In the same establishment the statues of Ziska, the leader of the Hussites, and of several other eminent characters, ordered by a Bohemian private gentleman, are in progress. At the same time the statue of the Duke of Zachringen, for Switzerland, after the model of a Swiss artist, will shortly be executed.—A splendid steel engraving, representing Schwanthaler's group of the gable pediment of the Walhalla, executed by M. Schleich, the celebrated engraver, of Munich, and published by M. Manz, publisher and printer, of Ratisbon, will shortly appear. The above group is of eminent beauty and great interest. The centre figure, Arminius, of colossal proportions, the left foot resting on crushed legion eagles and standards, appears tranquilly to await the approach of the invading Romans. Behind the hero are seen, in emblematic representations, the characteristic features of the life of both the respective enemies—Roman warfare and German patriotism, together with Poetry, Devotion, Veneration of Female Virtue, and Love; the Romans partly advancing, partly retreating; Pharus's suicide; a dying standard-bearer proclaims the loss of the legions; a warrior, perishing in a swamp, alludes to the German morasses. The whole group is executed in beautiful Tyrolean marble, in extent of about 70 feet. The engraver's work is of a beautiful execution, alike soft and bold where these contrasts are necessary. He is at present also occupied on an engraving of a composition of M. Kaulbach, whose subject is taken from Wieland's "Musarion."—In future

the pupils of the Royal Academy of Fine Arts, after their preparatory studies in the rooms of Antiquities, will freely, and on spontaneous selection, enter the atelier of one of the Professors of the establishment, by whom they will be instructed and guided. This measure is likely to be very productive of good results.—In the Glass-painting establishment will shortly be executed three large church-window paintings, ordered by the Chapter of the Cathedral of the city of Agram. They represent the 'Glorification of the Holy Virgin,' and both the tutelary Saints of Hungary, Stephen and Ladislaus.—M. Schoenlaub's statues for St. Mary's, at Au (suburb), have been placed in the walls below the nave-windows; they are of a character much superior to the common works of Art of that description.—Several eminent artists have formed a sort of an Etching Club, and published part of their interesting work, in which a great deal of humorous wit prevails; among those who have already contributed are:—Klein, Morgenstern, Neureuther, Heinsmann, Zimmermann, Gail, Eberle, &c., whose likenesses are strikingly represented in the title-page of the first number of the work, in the act of adorning a "Christmas tree."

Anastatic Printing.—Intelligence has been received from Rome, that this invention, on which Mr. Faraday gave a lecture in the Royal Institution, has already been practised, twelve years ago, in that city, by M. Knecht, a resident in Paris, but originally a German, and nephew of the celebrated M. Sennefelder. The means and results are asserted to have been quite the same as were shown by a few specimens executed in the lithographic establishment of Bosio, Via della Croce. At a later period the same gentleman sent to his acquaintances a small French pamphlet of several sheets, which had been reproduced by the same process. M. Knecht, who resided at the time in Rome, produced, in one impression, coloured lithographs, of which a portrait of the Pope is still circulating amongst the artists; also the zinc plates, which had been used for that purpose, are still existing. Great preparations are making for the autumn exhibition of pictures, in the magnificent building erected for the purpose; though a collision will take place with the Brussels exhibition, a vast number of works by the most eminent artists of our present age are expected, even from Belgium. We shall give a full account of this exhibition in the succeeding numbers of our Journal.

DRESDEN.—It appears to be altogether customary to expatiate in strictures on the London National Gallery, when we find good reasons for recommending the same establishment, in a great many respects, to the architects who are ordered to construct in our city a new Picture Gallery. A chief advantage of the London Gallery is the principle which has been kept in view in its construction, of laying by far more stress on the quality than the quantity of the works exhibited; for which reason, with but a few exceptions, only first-rate pictures have been collected in the National Gallery, whilst so many other galleries are overstocked with second-class works, or even of a much more inferior character. The spectator has the invaluable advantage of being enabled to become acquainted, as it were, by the first glance, of the entire excellence of the whole select exhibition. Another advantage is the arrangement of the London Gallery, for the purpose of facilitating the study of the respective works. All is placed near the eye of the beholder: the pictures are not an architectural ornament of the building; but the end and aim are to show the glory of the master-pieces in a commodious manner; whilst in other galleries the spectators, in viewing the paintings—so awkwardly placed and suspended—risk even their eyesight. The most distinguished works in the London Gallery have nothing near them to destroy their effect: the whole attention of the visitor is directed to the one magnificent view, when, at the same time, a commodious seat makes the study so convenient. Concerning the light by which pictures ought to be seen, it is a principle amongst artists to see them in the same light in which they have been produced. Skylights are, therefore, rather unfavourable, as scarcely one painting has ever been produced under the influence of such an upper light. A rather high lateral or side light is preferable to any other. To cover or shield paintings with glass is not justifiable. Paintings must be in constant contact with the air.

LEIPZIG.—The plan of M. Heideloff, the Nuremberg Gothic architect, for the erection of the new Roman Catholic Cathedral, has finally met with the approbation of the authorities, and the execution has already been announced. The tower will be about 200 feet high; the whole in old German style.—The "Illustrirte Zeitung" (the Journal of Illustrations), an eminent publication of M. J. J. Weber, publisher, contains an interesting article on the art of printing hieroglyphics with moveable types. M. Letronne, in the April number of the "Journal des Savants," makes a report on the invention of the Royal printing establishment of Paris, which report, in itself a decided falsehood, was, in good confidence, repeated even in German reviews. The truth is that, even eleven years ago, our very able countryman, M. Frederic Ries, printer, of Leipzig, assisted by the most eminent Orientalists, MM. Beer, Schwarze, and Seyffarth, commenced printing hieroglyphics, and other descriptions of printing hitherto unknown, with moveable types. The best evidence of the fact give the works issued from that printing establishment, executed with much cost and labour, e. g.: "Das alte Egypten" (Ancient Egypt), by Schwarz; Seyffarth's "Alphabetum Genuinum Aegyptiorum, numeris ipsorum hieroglyphicis, hieraticis, demoticisque conservatis," &c.; Hasse's "Typographie Lipsiensis, imprimis saec. IV. historiae brevis adumbratio;" further, Seyffarth's "Grundsätze der Mythologie und der alten Religionsgeschichte sowie der hieroglyphischen Systeme," &c. (Principles of Mythology, and the History of Ancient Religions, as well as the Hieroglyphic Systems, &c.): works which have all been printed prior to the pretended French invention, and which must decidedly have been known to the French savants, and the German reviewers who so eagerly speak of it. The above-named gentleman, M. Ries, the printer, is at present in the possession of at least 3000 of those types, and is still engaged in increasing their number—by far exceeding in number those of the French inventors. M. Ries's types represent more than 300 languages, including the Hieratic and Demotic; in short, it may be said, the same printing establishment is, in this respect, unparalleled by any other in Europe.

BERLIN.—M. Fischer, founder, has just completed the second splendid Stag, with extremely beautiful horns. The first was much admired at the late exhibition. Both these splendid animal representations will be placed at the entrance of Potsdam Park. The cast is of a superior character. — M. Olfers, Director of the Museums, and Messrs. Strack and Rauch, Professors, have been sent by his Majesty to Copenhagen. The King, on his late excursion to the Danish capital, has, no doubt, taken a lively interest in some subjects of the Fine Arts, which, for the encouragement of the same in his capital, will be promoted or executed by those gentlemen. On the 3rd of August, the excellent statue of the late King of Prussia, at Potsdam, was inaugurated, and is a great ornament to the city.

BRUNSWICK.—Among the publications of M. Ramdohr, publisher and printer, is M. Fréd. Knolle's beautiful copper engravings, representing 'The Sons of Edward IV.' (see Shakespeare's "Richard III., Act IV. Scene III.), after the original painting of M. Hildebrandt, of Düsseldorf. Both the princes are slumbering on their couch—the younger resting on the bosom of the elder, at the moment when the two murderers are standing before them about to commit the horrible deed. The engraving faithfully represents the beautiful light and shade of the whole. This engraving is well worth the attention of the English public, the subject being one of the most touching of English history.

STUTTGART.—The era of miracles being over, we had still to look for that of wonders, in the supposition that Arkwright or Watt, &c. &c., have not fully succeeded in giving their time the name of "an age of wonders." — A Wurtemberg lieutenant-colonel, M. von Hamel, has invented a horse, of full size, of the self-acting principle, — a mechanical horse, — for the benefit of the living animal of the same species, which, the world knows, has so long been forced to submit to the maltreatment of unskilful pupils in the art of horsemanship. The honourable gentleman has certainly acted on the views of the Humane Society for the Prevention of Cruelty to Animals. The German papers say,

what noise would inventive England have made, if she had made that invaluable invention! *Tempus et laborem perdidit*, M. von Hamel. Finally, the great invention is out: the novel creator of the horse has surpassed all mechanism in the world; but has not said if his horse also exhibits the obstinate feats and tricks of a living horse, which is commonly made so ungovernable by them.

PESTH (Hungary).—One of the most magnificent paintings of the modern schools, by M. Lysarini, 'A Scene of the War of Deliverance of Modern Greece,' has been the grand ornament of our late exhibition. It is a masterpiece in every respect—alike grand and correct in composition and execution. The National Museum is near its completion. The style is common; of the same description are a great number of private buildings. The Fine Arts have almost nothing to do with our architecture. The construction of the suspension bridge, of immense proportions, is in progress.

FRANCE.—PARIS.—The Statue of the Duke of Orleans.—This work of M. Raggi is now completed, and removed to a temporary site near the Louvre. The Prince is presented standing, wearing the costume of a general officer. His right hand, resting on the trunk of a tree, holds the ordonnance of the 20th of September, 1840, relative to the organization of the ten battalions of *Chasseurs à Pied*. A large cloak falls from the right shoulder behind, in a manner to support the figure. The head is covered, but the hat is not worn in the ridiculous taste of the statue of M. Marochetti, but naturally, and as the Prince was accustomed to wear it. The pose would be firm and effective but for a certain stiffness in the legs. The left, which supports the entire weight of the body, resembles a piece of rounded wood; and the right, which is advanced, is not more satisfactory, notwithstanding the bend of the knee. There is no living material under the drapery—no life, that is to say, in the lower limbs of the figure. The features bear, however, a strong resemblance—having the impress of that melancholy which, with this Prince, always accompanied thought. The casting of the statue was confided to M. Saint Denis, who executed his part of the work with every title to the highest praise. It is a subject of complaint among the French artists, that the five principal statues which have been erected in memory of the Duke of Orleans have, with one exception, been executed by foreigners. The first is the work of M. de Triqueti; the statue was not publicly exhibited. The second was by M. Jaley, and was exhibited in 1844; this is the only one by a native artist. The third is the work of Pradier, who is a foreigner, being a native of Geneva, although a naturalized Frenchman. The fourth is that of Marochetti, ironically called "a noble and powerful evidence of the discernment of the Administration, and especially of the taste of Marshal Soult." The fifth and last is the above-described work of M. Raggi.

M. Horace Vernet.—The two pictures which now occupy this celebrated artist, 'The Capture of Mogador,' and 'The Battle of Isly,' begin to show the intended effect. They are very large works, each being equal to half the dimensions of the large picture, 'The Capture of the Smhala.' M. Vernet paints upon each in turn, and rapidly expedites both with the intention that they shall be exhibited at the Salon of next year. Of the two 'The Battle of Isly' is the more advanced. Here is seen Marshal Bugeaud, on horseback, before the tent—which last year was exhibited in Paris: a Spania is presenting to him the Imperial parasol, while another is dragging forward the chains intended to fetter the prisoners whom the Moors expected to capture. In those parts of the picture which are finished, M. Vernet has equalled his best efforts.

'The Napoleon' of M. Delaroche.—In this work, which is much spoken of, Napoleon is represented alone, and seated before a table covered with books and a map, on which he drew out his plan for the defence of France. He wears his grey coat; his head is uncovered, his hat being placed near him; and his boots, stained with travel, contribute to the urgent gravity of the whole composition, which is equal to the best of the works of this celebrated artist.



Louis XV.
Présente la Paix à la France.

VERSAILLES.

THE name of Louis Philippe most worthily succeeds, we may say extinguishes, that of Louis



Quatorze, in the history of Versailles, inasmuch as the latter contrived that all the *memorabilia* of the place should point to himself—in Versailles he seemed to forget France, and remember only himself; while, on the contrary, all the offerings of the reigning King are made to the genius of the country, so that its history is now read in the pictorial archives borne on these walls. The spirit of the difference of the embellishments of Versailles is more immediately developed in a national work such as that of which we have now to speak, than by even repeated visits to the place itself. The accompanying compositions are selected from the very important work of M. Gavard, consisting of thirteen folio volumes of engravings (accompanied with letterpress) from the pictures and embellishments of Versailles. Those contained on the two first pages are fragments of ornamental design, figures from the painted ceilings, and a vignette view of a part of one of the gardens.

A royal residence was established first at Versailles by Louis XIII., who purchased of Jean de Soisy a windmill and a piece of land which had been in the possession of the family since the fourteenth century. This Sovereign, who often visited the forests of Versailles for the pur-



pose of hunting, caused to be built a small château, in order to secure some better accommodation than was afforded at the inconvenient inns in the neighbourhood. This comparatively humble edifice in no wise indicated the magnificence of the palace which subsequently occupied its site, as presenting a facade of only seven windows (three of which lighted the centre pavilion), built of brick in the bad taste of the sixteenth century. The two pavilions constructed of stone, united by two Corinthian porticoes, and altogether of a richer style of architecture, should be considered as two distinct edifices, as also the two long detached buildings on each side of the Court of the Ministers—this portion, in short, is a confusion of different styles, which ought not to exist in one and the same edifice. The country round Versailles being highly agreeable to Louis XIV., he, in 1661, determined to render the château more habitable and convenient than it then was; but, in the projected changes, every respect was enjoined towards the buildings of the late King, which were not to be removed, but embellished. When the plans and designs were approved, it became a matter of consideration how water was to be obtained; and for this purpose many proposals were entertained, some of which were extremely

difficult of execution. Water however, in sufficient quantity to supply the fountains during twelve months, was procured by an ingenious method of collecting the rain water that fell in the surrounding country, in ponds and basins, whence it was conveyed to the great reservoirs. During the entire





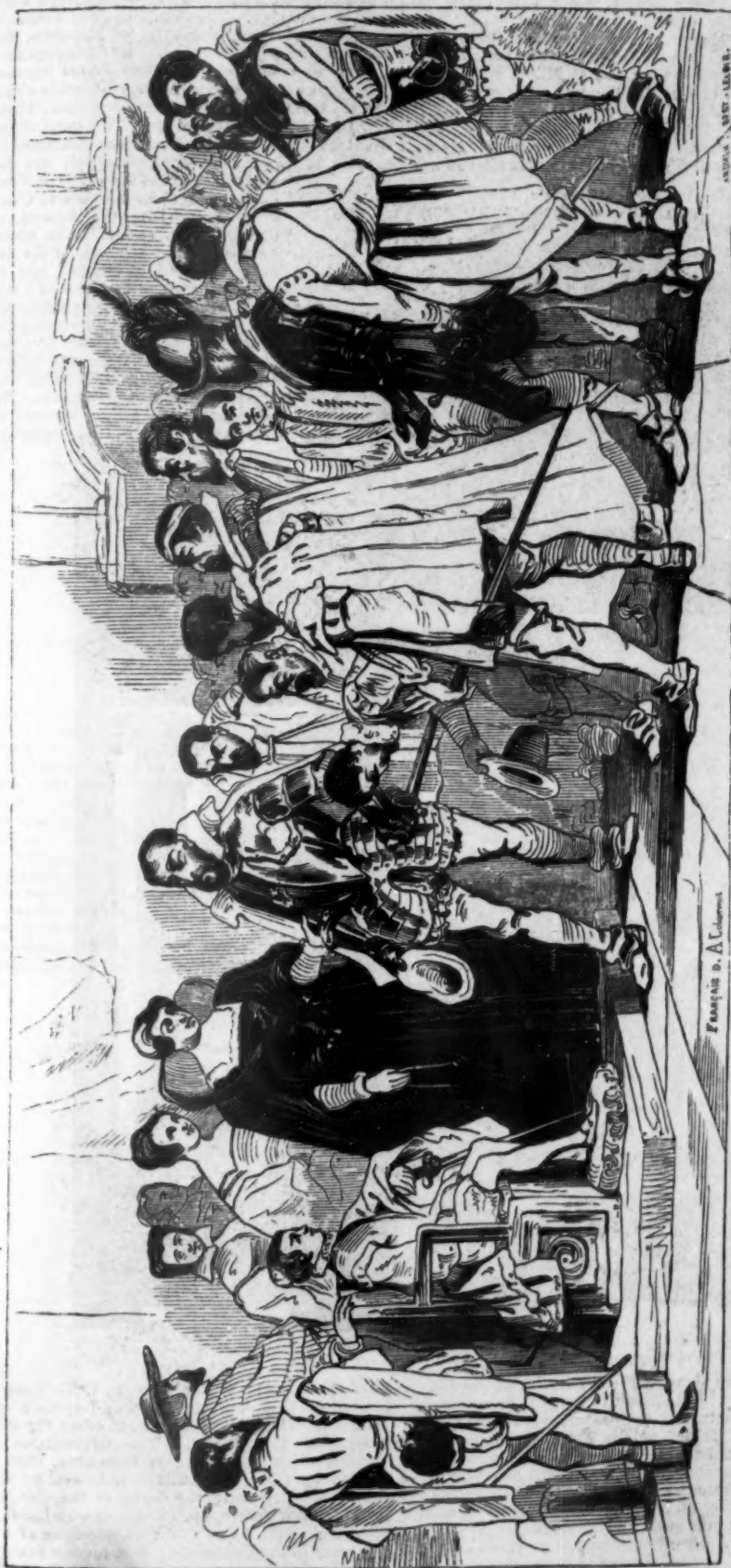
reign of Louis XIV. additions and improvements were made to the palace, which at length became his ordinary residence. The ancient Château of St. Germain was no longer inhabited, and was used only as a hunting seat. All the great works proposed here by this Monarch were terminated; even the chapel and the two pavilions of the Court of Honour, which, together with the Court of the Chapel and that of the Princes, is separated from the Court of the Ministers by a grating, near which are two statues representing Peace and Abundance. It was at Versailles that were given, in the years 1664 and 1674, in presence of the King and his entire court, those magnificent fêtes of which the authors of these times have left such glowing descriptions; for upon these occasions the most distinguished living characters were brought together.

Of these fêtes Molière, in the preface to the "Princesse d'Elide," says that the King, desirous of giving to the Queens and his court a series of fêtes of extraordinary splendour in some place well adapted for such a purpose, selected Versailles. "It is a château," continues the dramatist, "that may be called an enchanted palace, so well has art seconded the dispositions of nature to mature it to perfection, with its surrounding localities. Although it has not an extent equal to other royal palaces, everything there is so elegant and appropriate, as to present an arrangement beyond all comparison. The symmetry and richness of the furniture, the beauty of the walks, the sweetness of the flowers, and the rarity of the innumerable orange trees render the grounds of the palace worthy of that remarkable taste by which it is itself distinguished."

The Gallery of Battles is situated in the southern wing, on the first floor. The cut on the fourth page shows the extremity of this gallery, which was constructed between the years 1834 and 1836, and occupies an extent of nearly one hundred and nineteen metres in length by thirteen in breadth. The first floor comprehends the apartments of Madame Elizabeth, sister of Louis XVI.; of Madame Diane de Polignac, and of the Count and Countess of Artois. In order to admit of the enrichment of this portion, iron supports have been placed under the parquet, in order to sustain the columns under the vaulting, the cupola, the lan-



terns, &c. The marble employed is of three kinds; and the columns are forty-eight in number, executed in imitation of granite, with gilded capitals, which receive an entablature, ornamented with trophies and bas-reliefs, painted in black and white. The principal battles from the



year 496 until 1809 are represented in large compositions, the intervals between which are occupied by busts of more than eighty illustrious warriors, chronologically disposed. Thirteen tablets of bronze bear the names, in gilt letters, of the kings, princes, and generals who have died on the

field of battle. At the extremity of the south wing is the "Salle de 1830," which occupies the site of a portion of the apartment of Madame Elizabeth, the sister of Louis XVI. The ceiling is supported by a vaulting, enriched by gilding and sculpture emblematical of the three days. This room is lighted by three windows looking into one of the great staircases, and by two others looking into the park, and contains five large pictures by Gerard, Schœffer, Larivière, Deveria, and Court. The larger of the two cuts on this page is from a work of Johannot, the subject of which is 'The Homage of the Nobles to the Son of Catherine de Medici'; the smaller is a vignette, showing the difficulties sometimes opposing the passage of artillery in late campaigns. The composition in the centre of the following page represents 'The Battle of Tolbiac' gained by Clovis over the Germans, in the year 496.

These thirteen folio volumes, thus magnificently brought forward, are by no means too much for a de-



scription of Versailles. Some of them precede, of course, the others in interest; as, for instance, those detailing the events of the reigns of Henry IV. and Louis XIV., and, above all, that eventful chapter of the history of France which we read in the "Galerie Napoleon." Under Louis XV. the apartments occupying the place of this gallery were those of the Duke and Duchess de Charolais; and under Louis XVI. the same rooms were tenanted by the Princesses de Lamballe, Mademoiselle Louise de Bourbon Condé, and the younger branches of the Royal Family. The suite consists of thirteen rooms, the last of which, the Salle de Marengo, is of larger dimensions than the others; and here are disposed twenty-nine pictures, representing the principal events of Napoleon's career from the campaign in Italy until his marriage with Maria Louisa in 1810. The decorations of these apartments are altogether new in design—the military attributes, the medallions, and the

accessory subjects are all of the highest excellence in composition and execution. Each of these rooms represents a year, as describing the principal events within such a period; and in this arrangement the chronological order has been as nearly as possible observed, although it happens, in some cases, that the dimensions of the pictures have not admitted of a strict adherence to accurate succession. It is to be observed that the majority of the most interesting works of Art which adorn these saloons have been painted during the present reign, and with a view to the formation of a historical series. Many that were painted during the Empire are works of established celebrity, as 'The Interview between Napoleon and Francis II., after the Battle of Austerlitz,' painted by the Baron Gros, in 1812; 'Napoleon on the Field of Battle at Eylau,' painted also after Gros, in 1810; 'The Capitulation of Madrid,' painted by Gros, in 1810; &c. &c. The first picture in this great series was painted in 1835, by Messrs. Alaux and Guiaud, and represents the city and fortifications of Nice, and Bonaparte in command of the army of Italy, which was confided to him by the Directory in 1796. This is

almost immediately followed by 'The Battle of Montenotte,' painted in 1835, by Alaux and Guiaud, the result of which was a perfect success on the side of the French army. This is followed, among others, by 'The Battle of Dego,' 'The Attack of St. Michel,' and 'The Battle of Mondovi,' as also that of 'Lodi,' a recent work painted in 1835. The scene then carries us to Cremona and to Milan, which city the French entered on the 15th of May. These are followed by a 'View of the Lake of Garda,' painted in 1808, in which is shown an incident that befel Josephine, the wife of Napoleon. She was travelling to Desenzano, when her

carriage was stopped by the French soldiers, who informed her that the enemy were in possession of the passage, and at the same time offered her horses to return more promptly to Peschiera; but before she could retire the gun-boats opened a fire upon her carriage. Thus the history of France is continued with the biography of Napoleon, the most striking points being selected for illustration. As may be readily supposed, the events increase in interest as they approach the great crisis which affected more or less every European state. Thus, in the ninth room, we find him at the tomb of the Great Frederick, whose remains are contained in a coffin of wood covered with copper, and deposited in one of the vaults at Potsdam. Thence he marches to Charlottenburg, visits the fortress of Spandau, and enters Berlin, where he receives the Deputies of the Senate; after which we find him in the celebrated composition of Gros, on the field of Eylau, passing his divisions in review, and visiting the positions which had been occupied by the two armies the day before. Immediately after this battle the army went into cantonments. We see, therefore, 'The Bivouac at Osterade,' where the head-quarters



had been established. In the tenth room, representing the year 1807, the French army enters Dantzic; and at Tilsit Napoleon receives the Queen of Prussia, and at the same place takes leave of the Emperor Alexander, after the peace just then concluded. Upon this occasion the latter is attended by the Grand Duke Constantine and the Prince Romakin; and in the suite of the French Emperor are Murat, Talleyrand, &c. &c. The eleventh room opens with 'The Marriage of Jerome Bonaparte with the Princess Frederica Catharina of Wurtemberg,' which was celebrated at Paris in 1807, some time after the peace of Tilsit. This picture, in which are re-

presented so many of the celebrities of the time, was painted by Regnault in 1810. The ceremony of the signature of the contract took place in the Gallery of Diana, at the Tuilleries, whither the Emperor and the Empress repaired, attended by the Ministers of State. Among the principal personages present are the family of Napoleon—Joseph, King of Naples; Louis Napoleon, King of Holland; the mother of the Emperor, the Prince Borghese, &c. &c. The next picture opens another year, 1808, and touches upon the affairs of Spain, as representing the entrance of Ferdinand VII. into France. Then comes 'The Battle of Somo-Sierra,' fought by the French and the Spanish armies;

which is followed by a picture by Carle Vernet, painted in 1810, and representing Napoleon enjoining the Deputies of Madrid to effect the submission of the people. The Capitulation of Madrid, which took place in December, 1808, is painted by Gros; and this is followed by the French army crossing the defiles of the Guadarrama, in their march upon Corunna—an incident approaching the history of the campaigns of our own army in the Peninsula. In a picture entitled 'Napoleon at Astorga,' he is represented, according to a bulletin, "ordering some of the English prisoners, who had been presented to him, to be treated with the consideration due to soldiers who



ED. WATTEAU.

ANDRÉA DELS L'OLIV.

in all circumstances had acted according to liberal ideas and honourable sentiments."

This work has been undertaken and completed by command of the King, and is dedicated to the Queen. It places before us all the great events of French history; and its royal celebrities, Clovis and Charlemagne, St. Louis and Francis I., Louis XIV. and Louis Philippe; and, in addition to its great kings, its great men. It has been six years in progress, and the merit of the project and its execution is entirely due to the King. We see everywhere passages which, under the other branch of the Bourbon family, had never been commemorated; or, having been so, such commemorations had never been publicly exhibited; and

many of the most remarkable of these bear a date ulterior to 1830, and with these we have *chefs d'œuvre* of Mignard, Lebrun, Gros, Gerard, and of every celebrated professor of every branch of Art. The first volume is of high interest as containing the greater number of the ornamented apartments of Versailles, while the others are devoted to their details. Most perfect representations are given of the Library, the Ambassadors' Staircase, the Bijoux, and the Pendule Saloons; the Bedchamber of Louis XIV., the Council-room, the Oeil de Bœuf, the Gallery of Louis XIV., the Gallery of Battles, and that of 1830, as also the galleries of the Empire, the Chapel, the Theatre, the Saloon of the Crusades, that

of Constantine—illustrated entirely by Horace Vernet in commemoration of the African campaigns of the French army. The second volume contains the remarkable events and military enterprises of the period commencing with the reign of Clovis and terminating with that of Louis XV. Many of these works are painted by living and late artists; and the volume contains the naval achievements, which are almost wholly painted by Gudin, each plate being accompanied by an historical extract immediately descriptive of the events. The reign of Louis Quatorze is given in the fourth volume, which commences with 'The Battle of Rocroy,' fought in 1643, between the French and Spaniards, and describing, in spirited



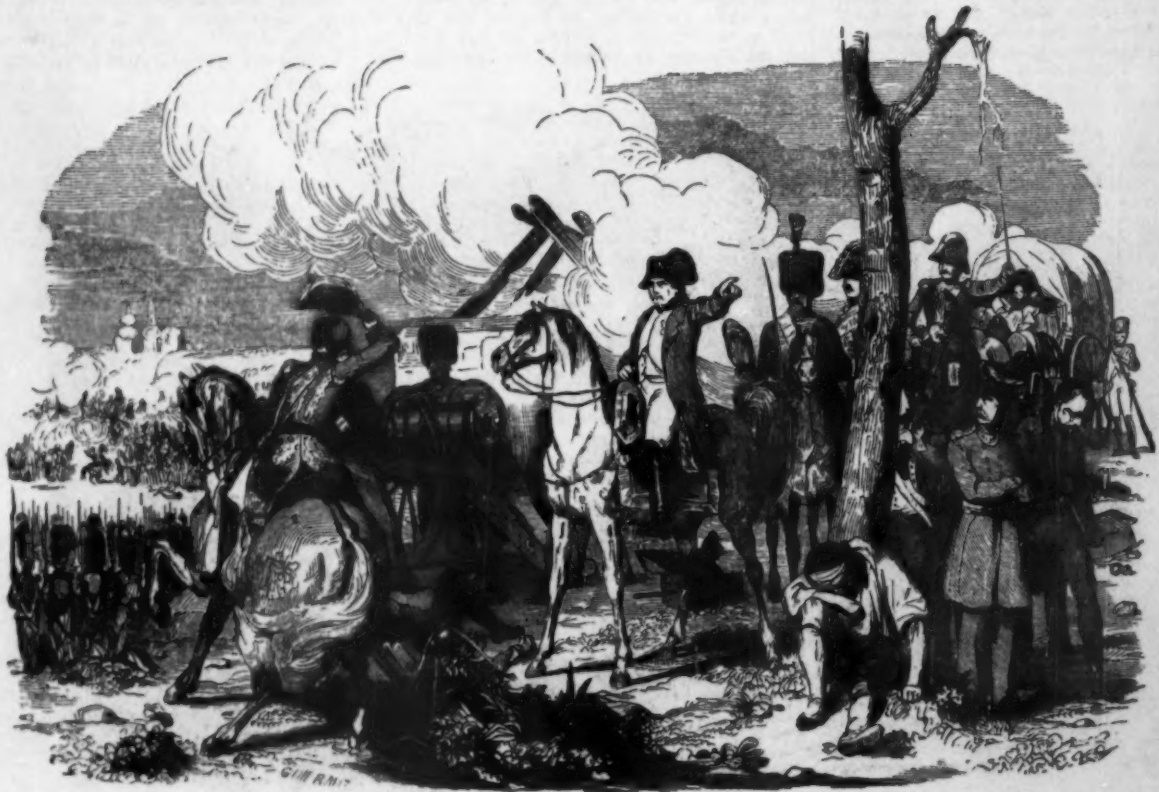
KARL GIRARDET



wood vignettes, as well as by elaborate copper-plate engravings, the various events of this long reign. Among these are highly distinguished the pictures of Vandermeulen, which are here rendered with the best feeling. The letterpress is constituted of extracts from the various histories of the times and reign of Louis XIV.; the last

plate representing 'The Battle of Denain,' fought in 1712. The fourth volume comprehends the period from 1715 to 1795—the reign of Louis XV., &c. The vignette on the title-page of this volume shows Napoleon heading the troops at the passage of the bridge of Arcola, which is succeeded by the various engagements of the armies under his

command as General, First Consul, and Emperor. Some of the pictures, from subjects supplied by the incidents of the Egyptian expedition, are highly remarkable; among these is the picture, by Gros, of 'Bonaparte visiting the Sick at Jaffa,'—a subject to draw forth the powers of this artist, who excelled in depicting such scenes. Another



of the pictures of Gros is 'The Battle of Aboukir,' wonderful for its drawing and composition. This is followed in another series by Bouchot's picture, 'Le Dix-huit Brumaire,' showing Napoleon in the Hall of the Five Hundred, surrounded by opponents, and only rescued by the grenadiers whom he had stationed at the door. Then succeeds David's picture of 'Bonaparte passing the Alps in 1800,' this work is in the Salle de Marengo. The former of the two engravings on the last page represents 'Duquesne liberating the Slaves after the Bombardment of Algiers,' the latter is 'The Arrival of Napoleon before Moscow.' Those on the preceding page are 'The Death of Socrates,' and 'A View in Spain,' by Girardet. The large plate is engraved after one of the recently-added pictures.

From an early period of the accession of the present King, his attention has been directed to the embellishment of Versailles; inasmuch that, year after year, it has received improvements worthy of his taste and magnificent liberality. He has given to the place that kind of interest which at once claims for it the consideration of a national monument, to which his own name will attach with more honour than if he had reflected himself only in the changes and additions which he has effected. The result also of the labours of M. Gavard,* under his immediate patronage, is a work in which no individual could have succeeded without such support and countenance. M. Gavard has acquitted himself in a manner to identify his name with the progress of the Art of his country. His selections and arrangements are made with great taste and discrimination, and he has conducted his important enterprise to its happy conclusion, in a manner to rank his work among those which are justly considered national.

JOHN CONSTABLE, R.A.†

THESE "Memoirs" are the more acceptable that they are given to the world by an artist of reputation and a friend of Mr. Constable—by one whose current observations are not loosely and inappropriately speculative, but resulting from personal intercourse, and apposite from real sympathy. The heart sickens at the list of painters who have died unappreciated, because they devoted themselves to Nature. After the death of one who, during an entire life, has worshipped with fervency at an altar of his own—who has seen more than others in his fellow-men, and on the earth and in the sky—who has understood the sermons that are "in stones," and much of the good that is in everything,—after the death of such a one, he being an artist, the public, believing in some mysterious excellence in his works, then wake and rise to "investment." Constable is one of those painters whose works are not understood, but only valued at a high price. He did not, with his landscape, practise like Gainsborough, portraiture; and could not, as he said, "paint down to ignorance." His labours to arrive at truth were unremitting—his frame was enfeebled by wearing anxieties which the world cannot understand. He astonished the circles of Art by daring to paint what he saw before him, despising the hackneyed harmonies of the palette, and relying only on the concords of Nature with that immeasurable faith which yielded results more nearly approximating to fact than the works of any other painter that ever lived. In this collection of his letters, &c., there is a great proportion of matter relating to family and other affairs, not immediately bearing upon his art. We have, therefore, in the following extracts, given a preference to those passages expressive of his opinions and descriptive of his practice.

He was born at East Bergholt, a village in the most cultivated part of Suffolk, overlooking the valley of the Stour, which separates Suffolk from Essex; and the scenery of this and the neighbouring localities "made him a painter." Golding Constable, his father, inherited from a rich uncle, who was childless, a considerable property, including a water-mill at Flatford. He afterwards

purchased a water-mill at Dedham and two windmills in the neighbourhood of East Bergholt, at the last of which places he built the house in which the artist was born in 1776. At the age of sixteen he was already devotedly attached to the art, and occupied every spare hour in painting; for, although his father did not countenance his wish to become a professional artist, his opposition does not seem to have been of a severe character. His father wished to educate him for the Church; but, finding him disinclined to the necessary studies, he determined to make a miller of him. For about a year, therefore, Constable was employed in his father's mills, where he performed with diligence and attention the duties assigned him. He was remarkable among the young men of the village for muscular strength; and being tall, well-formed, and having good features, was called in the neighbourhood "the handsome miller."

In the year 1795 his father consented to his visiting London, in order to ascertain what might be his chance of success as a painter; and on this occasion he was provided with a letter of introduction to Farrington, whose pupil it was said he became. But this was not the case, although he might have benefited much from the counsel and observations of Farrington, who predicted most favourably of Constable. Soon after his arrival in London he made the acquaintance of John Thomas Smith, the author of "The Life of Nollekens," known also as "Antiquity Smith," whose sound observations made a deep impression on Constable, as they might well do, if they were generally like the specimen—"Do not set about inventing figures for a landscape taken from nature, for you cannot remain an hour in any spot, however solitary, without the appearance of some living thing that will, in all probability, accord better with the scene and the time of day, than will any invention of your own."

It would appear that it was the opinion of his friends that Constable would never shine in Art; and it was accordingly determined in 1797, that he should return to his father's counting-house, with the view, as his mother said, "that he should attend to business, whereby to please his father, and ensure his own respectability and comfort." How long, however, he remained at home, is not ascertained; but in the year 1799 he had resumed the pencil not again to lay it aside. In a letter to a friend, John Dunthorne, bearing date "London, February 4, 1799," he says that he is admitted a student of the Royal Academy, and residing in Cecil-street, Strand. Mr. Leslie says that he has not seen any drawings made by Constable from the antique, but many chalk drawings and oil paintings, all of which are distinguished by broad treatment, but sometimes defective in outline. In 1802 his name appeared, for the first time, in the catalogue of the Royal Academy—his picture being entitled merely a 'Landscape.' It is thought that he may have sent, in 1800 or 1801, or in both of these years, pictures which were rejected, as in a letter written in 1799 he speaks of preparing something for exhibition. Upon an occasion of disappointment, Constable carried a picture to Mr. West, upon which the latter thus commented:—"Don't be disheartened, young man, we shall hear of you again—you must have loved nature very much before you could have painted this." He then took a piece of chalk and showed Constable how he might improve the chiaroscuro, by some additional touches of light between the stems and branches of the trees, saying, "Always remember, Sir, that light and shadow never stand still." Constable said it was the best lecture, because a practical one, he had ever received on chiaroscuro. The President continued:—"Whatever object you are painting, keep in mind its prevailing character, rather than its accidental appearance (unless in the subject there is some particular reason for the latter), and never be content until you have transferred that to canvas. In your skies, for instance, always aim at brightness, although there are states of the atmosphere in which the sky itself is not bright. I do not mean that you are not to paint solemn or lowering skies, but even in the darkest effects there should be brightness. Your darks should not look like the darks of silver, or of lead, or slate." Hitherto, that is up to 1802, Constable had been endeavouring to acquire, from copying, facility of execution and handling, with which young artists are so

much charmed; but the fallacy of this mode of practice now began to be apparent to him, and the result was his close application to nature, in which he said, ultimately, that, as he "found no handling in nature," he was content to relinquish all claim to such distinction in his works. He expresses his determination in the following letter—the first in which he speaks with earnestness of his views; it is written to an old friend. The situation to which he alludes was that of drawing master:—

"London, May 29, 1802.

"MY DEAR DUNTHORNE,—I hope I have now done with the business that brought me to town with Dr. Fisher. It is sufficient to say that, had I accepted the situation offered, it would have been a death-blow to all my prospects of perfection in the art I love. For these few weeks past, I believe, I have thought more seriously of my profession than at any other time of my life—of that which is the surest way to excellence. I am just returned from a visit to Sir George Beaumont's pictures, with a deep conviction of the truth of Sir Joshua Reynolds's observation, that 'there is no easy way of becoming a good painter.' For the last few years I have been running after pictures, and seeking truth at second hand. I have not endeavoured to represent Nature with the same elevation of mind with which I set out, but have rather tried to make my performances look like the works of other men. I am come to a determination to make no idle visits this summer, nor to give up my time to common-place people. I shall return to Bergholt, where I shall endeavour to get a pure and unaffected manner of representing the scenes that may employ me. There is little or nothing in the Exhibition worth looking up to. There is room enough for a natural painter. The great vice of the present day is *brochure*—an attempt to do something beyond the truth. Fashion always had, and will have, its day; but truth in all things only will last, and can only have just claims on posterity. I have reaped considerable benefit from exhibiting: it shows me where I am, and in fact tells me what nothing else could."

In 1803 Constable exhibited, at the Academy, two 'Landscapes,' and two 'Studies from Nature,' and in April made a trip from London to Deal, in the Countess East Indian, with Captain Torin, a friend of his father. Of this excursion he writes an account to his old friend John Dunthorne. In 1804 he painted an altarpiece for Brantham Church, near Bergholt, the subject of which was 'Christ blessing Little Children,' whence it was considered judicious that he should not persevere in Historical Art. In 1805 he exhibited a 'Moonlight,' and in 1806 a drawing of 'His Majesty's Ship Victory, at the Battle of Trafalgar, between two French Ships of the Line.' In 1808 he exhibited, at the Academy, three pictures—'Borrowdale,' 'A Scene in Cumberland,' and 'Windermere Lake;' and at the British Gallery, 'A Scene in Westmoreland.' In 1809 and 1810 he also exhibited; and in the latter year his friendship commenced with John Jackson, and at this time he was on terms of intimacy with Wilkie, to whom he sat for the head of the physician, in his picture of 'The Sick Lady.' Constable had made no way in public estimation. On this subject Mr. Leslie remarks:—"When we look back to the fate of Wilson, and remember that Gainsborough was only saved from poverty by his admirable powers in portraiture, and that the names of Cousins and Girtin are scarcely known to their countrymen, we shall not hastily conclude, that to fail in attracting general notice is any proof of want of merit in an English landscape-painter. It may be that the art, so simple and natural as it is in the best works of these extraordinary men, becomes a novelty which people do not know how to estimate."

The first letter from Miss Bicknell, the lady whom he afterwards married, is dated "Spring-grove, November 2, 1811." This lady was the grand-daughter, on her mother's side, of Dr. Rhudde, rector of Bergholt; and it was there that an intimacy was formed in childhood, which subsequently matured into mutual love. Miss Bicknell was the daughter of Charles Bicknell, Esq., of Spring-gardens, solicitor to the Admiralty, on whose side objections were made to the marriage, which were perhaps more strongly urged by Dr. Rhudde. However, after years of sustaining hope, amid the difficulties and depressing circumstances by which they were beset, they were united in October, 1816, at St. Martin's Church, by Dr. Fisher. Mr. Bicknell did not long withhold his forgiveness from his daughter, and, after a better acquaintance with Constable, he became much attached to him. Dr. Rhudde was not so soon reconciled to the marriage; but at his death,

* "Galerie Historiques de Versailles." Par Charles Gavard. Paris: Gavard. London: Paul and Dominic Colnaghi.

† "Memoirs of the Life of John Constable, Esq., R.A., composed chiefly of his Letters." By C. B. Leslie, R.A.

which occurred in 1819, he left Mrs. Constable a legacy of £4000, which perhaps she did not expect.

Mr. Leslie thus speaks of the works which he exhibited about the year 1818:—

"Constable's art was never more perfect, perhaps never so perfect, as at this period of his life. I remember being greatly struck by a small picture, 'A View from Hampstead Heath,' which I first saw at Ruyssdal House, as Mr. Fisher called his residence in Keppel-street. I have before noticed that what are commonly called warm colours are not necessary to produce the impression of warmth in landscape; and this picture affords, to me, the strongest possible proof of the truth of this. The sky is of the blue of an English summer day, with large, but not threatening, clouds of a silvery whiteness. The distance is of a deep blue, and the near trees and grass of the freshest green; for Constable could never consent to parch up the verdure of nature to obtain warmth. These tints are balanced by a very little warm colour on a road and gravel-pit in the foreground, a single house in the middle distance, and the scarlet jacket of a labourer. Yet I know no picture in which the mid-day heat of Midsummer is so admirably expressed; and, were not the eye refreshed by the shade thrown over a great part of the foreground by some young trees that border the road, and the cool blue of water near it, one would wish, in looking at it, for a parasol, as Fuseli wished for an umbrella when standing before one of Constable's showers. I am writing of this picture, which appears to have been wholly painted in the open air, after an acquaintance with it of five-and-twenty years; and, on referring to it again and again, I feel my first impressions, whether right or wrong, entirely confirmed. At later periods of his life Constable aimed, and successfully, at grander and more evanescent effects of nature; but in copying her simplest aspects he never surpassed such pictures as this; and which I cannot but think will obtain for him, when his merits are fully acknowledged, the praise of having been the most genuine painter of English landscape that has yet lived."

Constable studied his skies profoundly and philosophically. The following letter to Mr. Fisher will be read with interest:—

"Hampstead, October 22, 1821.

"MY DEAR FISHER,—I am most anxious to get into my London painting-room, for I do not consider myself at work unless I am before a six-foot canvas. I have done a good deal of skying, for I am determined to conquer all difficulties, and that among the rest. And now, talking of skies, it is amusing to us to see how admirably you fight my battles; you certainly take the best possible ground for getting your friend out of a scrape (the example of the old masters). That landscape-painter who does not make his skies a very material part of his composition, neglects to avail himself of one of his greatest aids. Sir Joshua Reynolds, speaking of the landscapes of Titian, of Salvator, and of Claude, says:—'Even their skies seem to sympathize with their subjects. I have often been advised to consider my sky as a white sheet thrown behind the objects.' Certainly, if the sky is obtrusive, as mine are, it is bad; but if it is evaded, as mine are not, it is worse; it must, and always shall with me, make an actual part of the composition. It will be difficult to name a class of landscape in which the sky is not the key-note, the standard of scale, and the chief organ of sentiment. You may conceive, then, what a 'white sheet' would do for me, impressed as I am with these notions; and they cannot be erroneous. The sky is the source of light in nature, and governs everything; even our common observations on the weather of every day are altogether suggested by it. The difficulty of skies in painting is very great, both as to composition and execution; because, with all their brilliancy, they ought not to come forward, or, indeed, be hardly thought of any more than extreme distances are; but this does not apply to phenomena or accidental effects of sky, because they always attract particularly. I may say all this to you, though you do not want to be told that I know very well what I am about, and that my skies have not been neglected, though they have often failed in execution, no doubt, from an over anxiety about them, which will alone destroy that easy appearance which Nature always has in all her movements."

His accurate habits of observation are here shown:—

"Twenty of Constable's studies of skies, made during this season, are in my possession; and there is but one among them in which a vestige of landscape is introduced. They are painted in oil, on large sheets of thick paper, and all dated with the time of day, the direction of the wind, and other memoranda on their backs. On one, for instance, is written, '5th of September, 1823, 10 o'clock morning, looking south-east, brisk wind at west. Very bright and fresh grey clouds running fast over a yellow bed, about half way in the sky.' Very appropriate to the 'coat at Osmington.'"

Constable's opinions of copying are here freely expressed in another letter to Mr. Fisher. The truth and justice of his remarks cannot be questioned. No painter having distinguishing qualifications for his art can make elaborate copies of the works of others:—

"The art will go out; there will be no genuine painting in England in thirty years. This will be owing to

pictures driven into the empty heads of the junior artists by their owners, the Directors of the British Institution, &c. In the early ages of the Fine Arts the productions were more affecting and sublime, for the artists, being without human exemplars, were forced to have recourse to nature. In the latter ages of Raffaele and Claude, the productions were more perfect, less unsmooth, because the artists could then avail themselves of the experience of those who were before them; but they did not take them at their word, or as the chief objects of imitation. Could you but see the folly and ruin exhibited at the British Gallery, you would go mad. Vander Velde, and Gaspar Poussin, and Titian are made to spawn multitudes of abortions; and for what are the great masters brought into this disgrace? Only to serve the purpose of sale. * * * has sold a shadow of Gaspar Poussin for 80 guineas; and it is no more like Gaspar than the shadow of a man on a muddy road is like himself."

The story of "The Brown Tree" contrasts admirably the fallacies of those who paint by recipe, with the wholesome principles of others who consult the veritable aspect of nature alone. What can be thought of the tastes of the times that ascribe an ascendant to a man who would ask a question so puerile as that asked of Constable by Sir George Beaumont?

"Though Sir George Beaumont and Constable agreed generally in their opinions of the old masters, yet their tastes differed materially on some points of Art, and their discourse never languished for want of 'an animated no.' A constant communion with pictures, the tints of which are subdued by time, no doubt tends to unfit the eye for the enjoyment of freshness; and Sir George thought Constable too daring in the modes he adopted to obtain this quality; while Constable saw that Sir George often allowed himself to be deceived by the effects of time, of accident, and by the tricks that are, far oftener than is generally supposed, played by dealers, to give mellowness to pictures; and in these matters each was disposed to set the other right. Sir George had placed a small landscape by Gaspar Poussin on his easel, close to a picture he was painting, and said, 'Now, if I can match these tints, I am sure to be right.' But suppose, Sir George,' replied Constable, 'Gaspar could rise from his grave, do you think he would know his own picture in its present state? or, if he did, should we not find it difficult to persuade him that somebody had not smeared tar or cart-grease over its surface, and then wiped it imperfectly off? At another time Sir George recommended the colour of an old Cremona fiddle for the prevailing tone of everything; and this Constable answered by laying an old fiddle on the green lawn before the house. Again, Sir George, who seemed to consider the autumnal tints necessary, at least to some part of a landscape, said, 'Do you not find it very difficult to determine where to place your *brown tree*?' And the reply was, 'Not in the least, for I never put such a thing into a picture.' But, however opposite in these respects their opinions were—and although Constable well knew that Sir George did not appreciate his works—the intelligence, the wit, and the fascinating and amiable manners of the baronet had gained his heart, and a sincere and lasting friendship subsisted between them."

This extract alludes to the appreciation of his works by French artists:—

"DEAR FISHER,—I have just deposited my picture in its place, and opposite, and as a companion to, one by Mrs. —. To what honours are some men born! My Frenchman has sent his agent with the money for the picture: they are now ready, and look uncommonly well, and I think they cannot fail to melt the stony hearts of the French painters. Think of the lovely valleys and peaceful farmhouses of Suffolk forming part of an exhibition to amuse the gay Parisians. My 'Lock' is liked at the Academy; and, indeed, it forms a decided feature; and its light cannot be put out, because it is the light of Nature—the mother of all that is valuable in poetry, painting, or anything else where an appeal to the soul is required. The language of the heart is the only one that is universal; and Sterne says he disregards all rules, but makes his way to the heart as he can. But my execution annoys most of them, and all the scholastic ones. Perhaps the sacrifices I make for lightness and brightness are too great; but these things are the essence of landscape, and my extreme is better than white lead and oil, and *dado painting*. I sold this picture on the day of the opening for 150 guineas, including the frame, to Mr. Morrison."

The reception of his pictures in the Louvre is spoken of in a letter of Mr. Brockedon:—

"11, Caroline-street, Bedford-square,
December 13.

"MY DEAR CONSTABLE,—You will find in the enclosed, some remarks upon your pictures at Paris. I returned last night, and brought this with me. The French have been forcibly struck by them, and they have created a division in the school of the landscape-painters of France. You are accused of carelessness by those who acknowledge the truth of your effect; and the freshness of your pictures has taught them that, though your means may not be essential, your end must be to produce an imitation of Nature; and the next exhibition in Paris will teem with your imitators, or the School of Nature versus the School of Birmingham."

ham. I saw one man draw another to your pictures with this expression, 'Look at these landscapes by an Englishman—the ground appears to be covered with dew.' Yours, very sincerely,

"WILLIAM BROCKEDON."

Of the same pictures he writes himself to Mr. Fisher. This was in 1824:—

"My Paris affairs go on very well. Though the director, the Count Forbin, gave my pictures very respectable situations in the Louvre in the first instance, yet, on being exhibited a few weeks, they advanced in reputation, and were removed from their original situations to a post of honour—two prime places in the principal room. I am much indebted to the artists for their alarm in my favour; but I must do justice to the Count, who is no artist, I believe, and thought that, as the colours are rough, they should be seen at a distance. They found the mistake, and now acknowledge the richness of texture, and attention to the surface of things. They are struck with their vivacity and freshness—things unknown to their own pictures. The truth is, they study (and they are very laborious students) pictures only; and, as Northcote says, 'They know as little of nature as a hackney-coach horse does of a pasture.' In fact, it is worse: they make painful studies of individual articles, leaves, rocks, stones, &c., singly; so that they look cut out, without belonging to the whole; and they neglect the look of nature altogether, under its various changes. I learned yesterday that the proprietor asks twelve thousand francs for them. They would have bought one, 'The Waggon,' for the nation, but he would not part them. He tells me the artists much desire to purchase and deposit them in a place where they can have access to them. Reynolds is going over in June to engrave them, and has sent two assistants to Paris to prepare the plates. He is now about 'The Lock,' and he is to engrave the twelve drawings. In all this I am at no expense, and it cannot fail to advance my reputation. My wife is translating for me some of the criticisms. They are amusing and acute, but shallow. After saying, 'It is but justice to admire the truth, the colour, and the general vivacity and richness of surface, yet they are like preludes in music, and the full harmonious warblings of the Æolian lyre, which mean nothing;' and they call them 'orations and harangues, and high flowery conversations, affecting a careless ease,' &c."

In November, 1819, he was elected an Associate of the Royal Academy. It was nearly ten years afterwards before he was nominated to the full honours of the Institution, on which occasion he calls upon the President:—

"Constable called, according to custom, after the honour that had just been conferred on him, to pay his respects to Sir Thomas Lawrence, who did not conceal from his visitor that he considered him peculiarly fortunate in being chosen an Academician, at a time when there were historical painters of great merit on the list of candidates. So kind-hearted a man as Lawrence could have no intention to give pain; but their tastes ran in directions so widely different, and the President, who attached great importance to subject, and considered High Art to be inseparable from Historical Art, had never been led to pay sufficient attention to Constable's pictures, to be impressed with their real merit; and there can be no doubt but that he thought the painter of what he considered, the humblest class of landscape, was as much surprised at the honour just conferred on him, as he was himself. Constable was well aware that the opinions of Sir Thomas were the fashionable ones; he felt the pain thus unconsciously inflicted, and his reply intimated that he looked upon his election as an act of justice rather than favour. What occurred at this visit, as well as some ill-natured paragraphs in the newspapers, will explain a passage marked by italics, in a note to me, dated 'Hampstead, April 5. Since I saw you I have been shut up here. I have forwarded my picture of 'Hadleigh Castle,' which I shall send to Charlotte-street to-morrow morning. Can you oblige me with a call, to tell me whether I ought to send it to the Exhibition? I am grievously nervous about it, as I am still smarting under my election.'"

Many other valuable extracts might be made from Mr. Leslie's book, but we may revert to it. The great events in the life of an artist are his works, and an enumeration of these generally constitutes a life; but, as Constable's principles were new, because truth was not in fashion, his life was something more than a mere catalogue. In November, 1828, he was bereft of his wife, in whom not one of the fondest hopes which he had formed with regard to her had been disappointed. The fruit of their union was a family of seven children. After her death, being of a peculiarly sensitive temperament, the anxieties of his profession, and the ordinary rubs of life, bore upon him with unusual severity, but without producing any confirmed malady. The circumstances of his afflictively sudden death are, of course, fresh in the memory of all whom his reputation has reached. He died in March, 1837, of a fit of dyspepsia, as well as this could be ascertained in a *post-mortem* examination, and was interred at Hampstead.

VARIETIES.

THE EXHIBITIONS.—The Royal Academy closed on the 19th of July, and the Society of British Artists in the first week of August. The Water Colour Galleries have also been closed some time, after remaining open the usual time. On the 6th of this month the Exhibition of Ancient and Modern Pictures at the British Institution will close, some of them being, as usual, left for copying.

THE BRITISH INSTITUTION.—It is most gratifying to learn that the late regulation, which excludes from exhibition pictures that have been already seen, has been productive of all the good we anticipated. The *bond fide* sales last year were 53—mark the increase—they amount this year to 117, and the receipts exceed by one-third those of last year. This fact justifies the hopes we long ago expressed, in our advocacy of this by-law, long before its adoption.

THE NEW HOUSES OF PARLIAMENT.—The progress of the works has been an iterated subject of complaint in both Houses. It must be maintained that the architect should have kept faith with respect to the time in which he engaged that the houses should be at least temporarily ready for the reception of members. It is understood that at the commencement of the session of 1847 the House of Lords will be ready for occupation. But, with respect to the House of Commons, it is not probable that it will be ready so soon. Certainly the centre hall and other parts of the building necessary for the accommodation of this house, and for communication between the two houses, could not be completed in that time; and it will be for the consideration of Parliament, next session, whether, under the circumstances, it shall be advisable to insist on such undue speed as shall be requisite to complete them in 1847, or postpone it for another year. The committee-rooms will be completed next year.

THE FRESCOES FOR THE HOUSES OF PARLIAMENT.—The first essays in actual decoration will take place in the waiting-room of the House of Lords; and in a portion of the House of Commons, to be painted entirely by Mr. Dyce. The other artists are Messrs. J. R. Herbert, A. R. A.; Severn, and Tenniel. Mr. Maclise was among the number to whom a commission was proposed, but he is understood to have declined it.

WESTMINSTER HALL.—The Cartoon and Fresco Exhibition closed on the 29th of last month. The influx of visitors has not, by any means, been equal to that upon the occasion of the first exhibition, though quite as numerous as last year. The hall was daily thronged with a crowd of persons of all grades; but since the opening of the exhibition, there has been no complaint of misconduct; on the contrary, the works are examined with interest, and evidently visited for their own sake. Thus, among the many thousands who have visited the hall it cannot be doubted that thousands have departed more or less instructed.

RECEIPTS AT WESTMINSTER HALL.—The receipts for admission to the Cartoon Exhibition in 1843, amounted to £2472. In 1844, those of the two Exhibitions, at Westminster and in King-street, were £1259; and up to the 28th of July last the amount yielded by the present Exhibition is £638 8s. 6d.

THE BRISTOL EXHIBITION.—The list of pictures sold at this Exhibition offers a sorry prospect for the encouragement of Art in Bristol. Thirty-seven pictures have been disposed of, all of which, with three exceptions, are individually of value under £16—some of them going as low as two guineas. An exhibition was surely never kept open upon lower terms than this; and it is felt that, unless some change for the better ensue, the Bristol Academy will be spoken of as among the things that were. But it is not only with respect to Art that the decline is felt: the people of Bristol, in the recent "Notes of a German Traveller," are described as "retiring from business." It was the same with the Venetians (*magnos componere parvis*) when they retired from business: they buried their painters becomingly at the chancel doors of their respective parish churches, and there were no more pictures.

ROYAL HIBERNIAN ACADEMY.—The Council of this Institution have opened their Exhibition to the public at the charge of one penny. These

gentlemen are the first justly to feel and disinterestedly to rid themselves of the reproach which reasonably applies to all our Art Institutions. It has been long felt that the beginning of the end of the ancient shilling status had made some way. Experiments have been made upon the masses at Hampton-court, the Museum, and at Westminster; and those who knew not the bulk of their countrymen have been disappointed by their decent and becoming demeanour—surprised that they should express any interest in productions of Art. It is not to be supposed that the present movement can stop short of many ameliorations of this kind highly desirable. The Profession is distinguished by a moral tone very different from that which prevailed when the example was set of charging a shilling for admission; the public, also, of that time was very unlike that of the present day. There is yet a class who would prefer paying a shilling, to meeting those who were admitted gratis. It was, therefore, well ordered at the Cartoon Exhibitions at Westminster, that one day in the week should be set apart for payment—an example which it might be judicious to follow in future. In the meantime, all honour to the artists of Dublin; the abrogation of this obnoxious by-law commences with them; and their liberality will, in a short series of years, have done more to cause the Profession to be extensively respected and substantially supported, than could ever be effected in fifty seasons under any shallow and selfish policy which maintains the shilling admission. This act of the Dublin Academy was immediately appreciated. On the first day of the announcement of this boon the number of visitors was 1300, but on the following day the number was 4000.

PROVINCIAL MUSEUMS.—It has been determined by the authorities of Manchester, according to the spirit of Mr. Ewart's bill, to establish a Museum in that town for the illustration of Art and Science as applied to Man's faculties. The proposition is laid down in a manner worthy of the proverbial wealth, intelligence, and enterprise of the people of Manchester. It is proposed to erect a building at the cost of a hundred thousand pounds, in which, in addition to the collection, it is purposed that the plan shall be sufficiently ample to admit of an annual exhibition of Industrial Art. Rooms will also be connected with the Institution, in which periodical lectures will be delivered by men of eminence. Some of the most influential of the manufacturers are exerting themselves in furtherance of the plan, in a manner to leave little doubt of its being carried out—and upon the broadest principle of liberality, as during the evening it is intended that it shall be opened to the labouring classes upon payment of one penny. Such a Museum would be among the most interesting that have ever been established in any country; and we venture to hope that the inhabitants of Manchester will not be long alone in availing themselves of Mr. Ewart's bill; although it cannot be supposed that many other places could expend such a sum of money in a similar Institution, but every place has its particular interest, and consonant with this, as in the present case, should be the character of its Institution. The love of antiquarian research exists in France and Germany in a higher degree than among ourselves: every district in those countries has its Archeological Society, and the transactions of these associations are frequently of the highest interest. It were desirable that such societies should exist among ourselves; the first step in promotion of a similar spirit will be the establishment of Provincial Museums.

ST. AUGUSTINE'S MONASTERY, CANTERBURY.—These venerable and interesting ruins, long desecrated to the meanest uses, are likely to be rescued from their present degraded state, through the munificence of Mr. J. B. Hope, M.P., who has presented the site, with the buildings thereon, for the purpose of founding a College for young men who may be willing to enter the service of the Church in foreign settlements. We are not acquainted with the details of the plan, but we have every reason to believe that the beautiful gateway, so long the admiration of every lover of Gothic architecture, will be completely restored, and that the buildings to be constructed will harmonize with it. Upwards of £40,000 have already been subscribed for the erection and endowment of the College.

THE LIST OF THE COMMISSIONERS OF FINE ARTS receives an accession to its number in the name of Lord Willoughby d'Ereshby.

THE COMMISSION OF FINE ARTS.—We have received copies of the correspondence which was opened between Mr. Eastlake and some of the artists who have contributed to the Exhibitions at Westminster Hall, but too late to give it at length. A memorial was drawn up and signed by nine of the exhibitors, suggesting a division among all the competitors, of the surplus of the receipts after all necessary expenses had been defrayed. To this a reply was returned by Mr. Eastlake, as authorized by the Commission, that it was not thought expedient to adopt the course suggested by the memorialists. The names affixed to the memorial are—R. W. Buss, S. Bendixen, Alex. Blaikley, Ford M. Brown, W. Riviere, F. Y. Hurlstone, James Foggo, George Foggo, and W. P. Salter.

ADMISSION TO CATHEDRALS.—On the 4th of last month, Mr. Hume, in the House of Commons, drew attention to the subject of the exaction of fees on admission to Cathedrals; urging, as on former occasions, the absolute abrogation of the custom. This raised a short conversation, during which Sir R. Peel intimated that the Dean and Chapter of Westminster intend to admit the public freely to all parts of the Cathedral, except the choir and chapel. Mr. Hume has since received a letter from the Dean of Durham, in which is expressed a hope that the example of Westminster Abbey, in freely admitting the public, would be followed by other Cathedrals; observing of his own Cathedral, that it has been for four years open to the public, at certain hours of the day; and during that entire period no act of misconduct, on the part of any of the visitors, is recorded. Norwich Cathedral has been opened to the public in the same manner as that of Durham; and we hope shortly to be able to announce that restrictions are removed from others.

TANNED MARBLE.—The statue executed by Hogan, at Rome, of the late Mr. Crawford, of Cork, has been ruined by being packed at Leghorn in *fresh tan*. The colour of the statue resembles, therefore, that of a mummy. It is scarcely possible to ascribe to mere ignorance an act so monstrous.

THE "HOLBEIN."—This picture is now, in the official catalogue, ascribed to "a contemporary." What reliance can in future be felt in any purchase for the National Collection, if the course already observed be persisted in? It is painful to reflect that, of the few purchases that have been made for the National Collection, even one acquisition should forthwith be thus authentically gainsaid. We have more than once insisted that, as the public are deeply interested in these purchases, at least their negotiation should be announced before the terms be concluded—a measure which would be, on the one hand, highly satisfactory, and which, on the other, would in a great degree secure the negotiators in future against falling into such an unpardonable error.

AN ANCIENT PICTURE.—We have been favoured with a view, at No. 74, Salisbury-street, Portman-market, of a very remarkable picture—a "Last Judgment," by Jean Cousin. It was purchased for comparatively a trifling sum, by the proprietor, Mr. Major, of Grove-road, St. John's-wood, and was, we believe, sixteen months under process of restoration. Nearly 2000 figures appear in the composition, the upper part of which is occupied by the Saviour and the Celestial Host, while below is seen the Resurrection, and the various punishments already inflicted on the wicked by a throng of hideous shapes representing the fallen angels. The work is altogether one of the most elaborate essays that has ever been made in the art. An extraordinary finish characterizes every part of it. The works of Jean Cousin are rare; we remember only another of his productions, which exists in the Louvre—it is the same subject, but we do not remember enough of it to institute a comparison. Cousin lived in the 17th century, and was among the first members of the French school who distinguished themselves in Historical Art. The proprietor has been offered, it is said, a large sum for the picture.

ST. PETER'S, AT ROME.—It has long been known that the dome of St. Peter's was cracked in many places. The cause of this, which now threatens the destruction of the grandest monument of the cinque-cento, is a matter of inquiry and dispute.

Notwithstanding the numerous conductors which were erected by Pius VII. for its preservation from lightning, it is yet presumed that the mischief has been occasioned by lightning; while, on the other hand, this is strenuously denied, and other causes assigned. In the meantime, for the preservation of the dome, it has been found necessary to support it by means of ten iron arches, and to gird the lantern with iron chains, to prevent the farther opening of the fissures. We lament, however, to learn, such is the nature of the mischief, that these precautions will but temporarily stay the evil. The preachers of the new religious movement in Germany have seized upon this to augur typically of what they already call the "fall of St. Peter's."

ST. JOHN'S GATE, CHURCHWELL.—Notwithstanding a report to the contrary, we are glad to learn that this venerable relic, to which attach so many interesting associations, is likely to be preserved, a subscription being proposed for the reparation of the decorative portions of the gate—such as tapping or testing each stone in the north and south fronts, carefully rubbing those that are sound, and replacing those which are too much decomposed with new stone, not squared, but inserted so as to conform with the present appearance of the building. The committee recommend carrying up the battlements in stone in front of the angular turrets, to their original height; inserting new labels to the doors and windows—strong courses and bands around; new and proper mullions with cinque-foil heads to the large windows in the north and south fronts; removing the unsightly Roman doorway and shop window on the south side, and placing a new window and doorway in keeping with the old gate; and pointing up the sides of the building with stone or slate set in good mortar, finished with blue ash mortar to preserve a uniform colour.

MRS. M'LAN, who so efficiently directs the studies of the female classes at the School of Design, has received, in an address from her pupils, expressions of their deep sense of the benefits they derive from her able instruction; but it is not only in Somerset House that the high merits of this lady are acknowledged,—her exhibited works have won for her an extensive and well-merited reputation.

THE MANSION OF LORD PEMBROKE.—The decorations of the house of this nobleman, which have been now in progress so many years, are advancing towards completion. The ornamentation exceeds in magnificence anything that has, perhaps, ever been effected in either ancient or modern times. If we estimate the mere decoration of a room at £8000, some inference may be drawn regarding the cost of corresponding furniture, some pieces of which amount in value to many hundreds of guineas,—a particular description of the whole we shall be enabled to give in a future number of the ART-UNION.

CHANDELIERS.—We have recently had an opportunity of inspecting (prior to their removal from this country) two magnificent chandeliers, manufactured by Mr. Pellatt, of the Falcon Glass Works, from the designs of Mr. Strudwick. The larger one, which measures ten feet and a half in diameter, and stands thirteen feet and a half in height, is intended for a theatre in Madrid. It has three rows of lights, consisting respectively of thirty, twenty, and ten burners, and is composed entirely of white glass. A beautiful and rather novel effect has been produced, by placing long drops, somewhat of a conical form, between the pendent prisms, thereby giving the whole an appearance of solidity, without in any way detracting from that elegance and lightness which should always characterize such an article of manufacture. The other chandelier, which is destined to ornament the palace of an eastern prince, is of much smaller dimensions, but designed and executed with exquisite taste. It is of Moorish pattern, with ornamental work of red, blue, and gold mingled with the white material. Nothing can exceed the gorgeous mass of colour that is presented to the eye by combining these with the rainbow tints of the prisms. When lighted up, the effect must be very brilliant.

MODEL OF ST. PETER'S.—A model of St. Peter's, at Rome, is now being exhibited at the St. James's Bazaar, St. James's-street. It is constructed of wood, painted white, and occupied the artist, Mr. Francis Drake, seven years in its com-

pletion. At night it is illuminated by torches, held by nearly a thousand diminutive statues, as on the eve of the grand festival; and the two fountains near the obelisk, by an ingenious contrivance, are made to throw a jet of water. Some fragments of ancient architectural drawings hang round the stand on which the model is placed—one is by Michael Angelo, another by Fontana, and a third by Rossellini—forming an interesting association to the model, which offers a most perfect miniature representation of St. Peter's.

PICTURE SALES OF THE MONTH, &c.

On the 25th and 26th of July, the sale was announced of the pictures forming the collection of SAMUEL ARCHBUTT, Esq., to take place at PHILLIPS'S rooms, No. 73, New Bond-street. The only feature which gave interest to this occurrence was the report of a trial in the Court of Exchequer, on June 21st last, in which Mr. Archbutt was plaintiff, against George Pennell, defendant. This trial disclosed many curious circumstances, and, when we have ended our notes upon the pretended sale of Mr. Archbutt's pictures, we propose giving rather a more lengthened account of the law proceedings than we find reported in the daily journals. We call the sale of Mr. Archbutt's pictures a "pretended sale," as by far the greater part were "bought in," as the term goes. Buying in, in picture-dealing, signifies offering pictures for sale by auction with a reservation of pretty stiff prices by the proprietor or dealer, unless they are bidden for either to their fancied amount of value, or each price which affords a suitable profit. In most cases the dealers are present and watch the bidders carefully—pushing them on when sanguine, and becoming amazingly cautious when they fancy the maximum is reached. It is extensively in practice in the London sale-rooms, as scarcely a tenth part of the pictures put up in this way are sold; and we have observed this season the same articles offered half-a-dozen times upon all manner of pretexts, and in as many different situations. In Mr. Archbutt's case, however, we are willing to exonerate him from any expectation of obtaining a profit upon his pictures by this mode; although we are not quite convinced that his desire and thirst for gain have not been always more dominant in his mind, when picture collecting, than the love of Art. Knowledge of Art he must have had none, as a heap of more wretched dabs and pitiful imitations, with the most exalted names attached, can scarcely ever be met with even in the anonymous "rig" sales of the vilest picture impostors. However, very few of the pictures were really sold, and those which were thus got rid of, brought only the usual prices of inferior works. The first day was a very languid affair, but on the second day new tactics were adopted, and the auctioneer began the various lots at lofty prices, thanking some ideal bidder for imaginary offers of 50, 70, or 100 guineas; and, after continuing this course up to a considerable amount, knocked down the lots to a repetition of the conventional names of Jones, Davis, Taylor, and "to you, Sir." In this way pictures were adjudged at 100, 115, 120, 130, 140 guineas, and upwards. A more ridiculous farce of selling by auction never took place in the annals of picture-rigging. One picture, Lot 139, called 'Velasquez, a landscape, Cattle and Figures,' said in the catalogue to be an extraordinary fine specimen of this scarce master, was bought in at the enormous sum of 177 guineas. We doubt if any bidding took place at all for it. It was a large picture, displaying a mass of ruins in a landscape, and some figures, with horses, &c. Perfectly destitute of either of the commonest elements of drawing, composition, or colour, not possessing one single gleam or indication of artistic excellence, one wonders how the mind could be constituted that would regard this picture as a work of Art by a great master; or, if understanding the most ordinary conditions of its theories, could present it to the public as a work of Velasquez. We pity the position of the auctioneer who, in pursuance of his instructions, could, by pretended biddings, bring it up to 177 guineas. Three or four years ago this identical picture was bought in a public sale by a picture-dealer in Wardour-street for 25s.!! Five pictures in the collection were ascribed to Canaletti. One a large upright one, four lesser, and one of the same family called Guardi. Here is another proof of the masia for Canaletti, which has long proved a successful delusion to our quasi amateurs. Canaletti himself was a most perfect master of perspective; his real pictures have all the accuracy of daguerreotypes. Any youth, with the slightest knowledge of perspective acquired in his drawing-class at boarding-school, would have instantly detected the gross violations of it that existed in these pictures. This barefaced want of knowledge in so necessary a science in architectural subjects is one of the surest tests to detect the imitations of Canaletti that abound in every sale, picture-dealer's stock, or the curiosity shops of London. We have before alluded to the wholesale manufacture of this master existing at Richmond, in Surrey; at a future period we shall enlighten the Canaletti mania pretty strongly about the origin of so many simulations of their favourite painter. With the most glaring deficiency in this respect, ill painted and filthy in colour, they were adjudged in the usual course at stiff prices—the large one at 115 guineas. This last picture is of the oft-repeated subject of 'The Church of Santa Maria della Salute.' The architecture of the cupola is well known from the bold and felicitous idea of buttress-

ing the drum of the dome by immense inverted brackets. In the picture we are now describing, the painter never understood even the architectural construction; and the principal feature of beauty in the representation became totally lost. The perspective lines of the mouldings round the base of the dome were as straight as a rule; could draw them, notwithstanding the weakest type in Art knows the rule for drawing the horizontal lines of a cylindrical object seen above the horizon. Such is the difference between painted and manufactured pictures. In a collection of this kind, of course, there were not wanting several R. Wilsons, each of the lowest grade of artistic skill; they excited many remarks among the auditory of "Ged bless me! what could the man have been thinking of," &c. A large picture by Constable, for which Mr. Archbutt is said to have given 600 guineas, was knocked down at 130. It could, at most, have been nothing more than the first idea of a picture smudged in by our over-esteemed landscape-painter, as anything more careless or flimsy could hardly have been imagined. It may, however, have been original. Two landscapes by Wilcock, in imitation of the manner of Constable, of whom it appears Mr. Archbutt was a great admirer. This name is tolerably obscure to us; but we learn by the report of the trial that he was for some few years employed by the before-named gentleman to make copies of Merland, Constable, &c. We have also learned that he was paid £1 10s. a week for such service, and had besides apartments in some empty house or other belonging to his employer. What has become of these copies we do not know; we can only suspect. However, as we have before said, two of Wilcock's coarse dabs were offered in this sale under his proper name. To one of them Mr. Phillips added, that "it had all the fine feeling of Hobbins." We hope we shall not make Mr. Wilcock vain by publishing an auctioneer's assertion that he "has all the fine feeling of Hobbins." In the disgust of the moment we did not mark the price this picture brought; it was a large size, too, and we believe the price was somewhere about £3 or £4. We perfectly recollect that the "fine feeling" was not appreciated in the sale-room at the time. If we were to go through the catalogue it would be only to repeat similar remarks. Mr. Archbutt, we think, must be fully convinced that he cannot understand Art; he may as well content himself with the certain and reasonable conviction that he has been labouring under the delusion of connoisseurship, and, on being awakened by the truth, finds he has paid tolerably dear for his whistle. It may as well be remarked that none of the pictures obtained in his dealings with George Pennell, and which gave rise to the action at law, were in this sale. Nothing else of any interest has taken place since our last month's report, although the game is still carried on with tolerable perseverance. We think we may safely congratulate our readers that an increased wariness has taken place on the part of purchasers. The cultivation of the understanding on the qualities necessary to constitute pictorial talent will do more than all the exposures which have taken place, or may hereafter occur, to remedy the evil and abate the dishonest traffic so extensively carried on by illiterate and unprincipled dealers in confederacy with the lying puffers of the rostrum in the auction-room.

On June 21st last, a trial took place in the Court of Exchequer, "Archbutt v. Pennell," before Sir Frederick Pollock, for the recovery of money had and received from the plaintiff by defendant, by false representations in the description of certain pictures purchased by the plaintiff of the defendant.

The plaintiff, Mr. Archbutt, is a builder, residing in Oakley-square, King's-road, Chelsea. From a very humble origin he has, by skill, industry, and good fortune, achieved a very handsome property, and he has also been blessed by an amiable family of nine children, now living, who are become worthy and useful members of society, either professional or commercial. We allude to Mr. Archbutt's humble origin only with the highest respect for the subsequent success in life he has so honourably attained; but we here discover the germ of mischief to his fortune which has arisen by his picture-jobbing to the extent of £200,000, as stated by his son in evidence on the trial in the Court of Exchequer. Unquestionably, if his education or previous pursuits had allowed him leisure to cultivate an acquaintance with the principles and beauties of Art, he could not have been so completely victimized; for in no point whatever can we discover that he had any faculty of discriminating the beautiful and admirable in painting at all, but to have mainly rested his judgment on dealers, or on the opinions of others with whom he was accidentally connected. He bought pictures, as one of the witnesses said, and sold them again when he became tired of their possession. Besides, throughout there is betrayed a lurking desire or aim at pecuniary advantage, by seeking a notoriety of exhibiting his purchases; still there is no evidence that, during the number of years he has so amused himself, he has ever obtained any favourable result in the shape of pecuniary gain, or augmented the stock of knowledge with which he originally set out. It is the great amount of the sum so expended that renders Mr. Archbutt's loss a wholesome beacon to future ignoramuses afflicted with a pliancy of hastily-acquired wealth.

The defendant in this action was George Pennell, Esq.—a designation of rank usually accorded to him, as it is commonly understood he has family relations with J. W. Croker, Esq., and the late Sir W. Follett. We need only mention his name, nevertheless, to say that he is extensively well known from having been constantly engaged in many money-raising transactions of various insolvent noblemen and spendthrift heirs, as

well as being a picture-dealer; therefore, in Mr. Archbutt's connecting himself in advance of money and picture-buying with the defendant, he could hardly have been simple enough to fancy he had to deal with a chicken. Indeed, in the pleadings in a Chancery suit between the parties arising out of the same transactions, he distinctly admits the notoriety of the defendant on the above heads. The residence of George Pennell, Esq., is described as of Nelson-villa, King's-road, Chelsea; he now lives in Berners-street, Oxford-street. The following statements are extracted from the proceedings; they are much too diffuse for our purpose if given fully, and the repetition of phrases in law practice is sufficiently tiresome. The action was brought to recover the sum of £3901, claimed by the plaintiff for money paid in cash and divers bills given by the plaintiff to the defendant between Nov. 1, 1842, and May 12, 1843, as for the purchase-money of the paintings hereunder mentioned, the making of which payments and giving of which bills the defendant procured from the plaintiff by false and fraudulent representations, and in respect of the plaintiff having discounted and paid the said bills. Paintings.—Lot 1. 'Interior of Church,' by De Witt and Cuypp; 'Abraham entertaining Angels,' by Rubens and Co.; 'Her Majesty the Queen,' by Sir D. Wilkie; and a 'Sea-piece,' by Van der Capella; sold on the 14th of December, 1842, for £300.—Lot 2. Five pictures, as follows: one by Carl Du Jardin, one by Watteau, one by Weenix, one by Toniers, one by Barker; sold on the 5th of December, 1842, for £300.—Lot 3. Five pictures, as follows: one Cuypp, one Kenink, one by Constable—upright, one by Gainsborough, one copy from Bonnington; sold on the 25th of November, 1842, for £300.—Lot 7. Six pictures, as follows: 'Holy Family,' by Baroccio; 'Sea Piece,' Pickersgill; 'Landscape,' Cromer; 'Slave Market,' Müller; 'Reading Manuscript,' Vickers; 'Cattle,' Sydney Cooper; sold January 3, 1843, for £300.—Lot 8. Two pictures, as follows: one Gerard Dow, for £300.—Lot 11. Two pictures, as follows: 'The Holy Family,' by Raffaele; the same subject by Correggio; sold January 28, 1843, for £1500.—Lot 12. Seven pictures, as follows: Collins, Hancock, Bramah, Ruysdael, Hobbins, Guido, Constable; sold February 8, 1843, for £700.—Total, £3901. The above are the particulars of the plaintiff's demand in this action, delivered on the 24th of May, 1843, by the plaintiff's solicitor, Samuel Archbutt, jun., Esq., of Sloane-square, to Messrs. Carlon and Haynes, defendant's attorneys. The plaintiff had occasionally bought some pictures belonging to the defendant through the agency of a man named Closs, which the defendant learning, introduced himself, and proposed dealing with the plaintiff without the intervention of any agency, representing, at the same time, that he had a number of valuable pictures upon which he wanted an advance until he could sell them at a fair value. After some entreaty, some pictures were brought to the plaintiff's house, and it was made matter of agreement, that, if the bills should be taken up by defendant when due, they should be again his property; if not, they should be considered as sold to the plaintiff at the prices secured by the bill. We subjoin here a literal transcript of one of the memoranda given on each occasion; it is unnecessary to repeat the whole of them, as they were similarly drawn—differing only in the statement of what pictures were included in each transaction.

Copy: "Memorandum.—That I have sold to Mr. Archbutt four pictures as under, or as follows:—'Interior of Church,' by De Witt and Cuypp; 'Abraham entertaining Angels,' by Rubens and Co.; 'Her Majesty the Queen,' by Sir D. Wilkie; and a 'Sea Piece,' by Van der Capella, for £300.—A bill at three months."

(Signed) "GEORGE PENNELL."

The amusing part of this affair is a picture said to be painted by Rubens and Co.—a firm we never yet heard described as having existed; it only adds to the plaintiff's amazing stupefaction. This contraction formed the subject of much remark on the trial, and no one could give an interpretation of it; at last it was supposed that the parties intended by it, that the picture was painted partly by Rubens, and partly by Crayer, a pupil. This was the solution arrived at by the legal gentlemen. There existed in Flanders, contemporary with Rubens, an admirable painter named Gaspar de Crayer; but he was a rival, and not a pupil; he was a very eminent artist, as numerous large altar-pieces in the churches of the Netherlands at the present day amply testify. In all these twelve dealings Mr. Archbutt received from George Pennell, Esq., one shilling in the pound of the amount of each bill; therefore, for the above single transaction, had the sum of £15 handed to him when the pictures were deposited, and the bill created; and so with all the similar dealings, by which, in the course of about two or three months, the defendant obtained from the plaintiff upwards of £5300, in bills at short dates, upon pictures deposited with him. No comment is necessary upon the temptation of this fee of a shilling in the pound of the amount of each bill: we dare say the plaintiff chuckled to himself at the cunning employment of his wits to gain sundry small sums for merely the trouble of writing his name a dozen times across stamped slips of paper, with the fancied security of holding property of greater value to cover any risk. During these negotiations the plaintiff was compelled to keep his room, having received an injury by a fall from his horse which confined him several weeks; and the defendant kept calling constantly upon him with pictures. At length, when the plaintiff began to recover the use of his legs, he began to recover somewhat also the use of his senses; and another lot being left, upon which

defendant wanted a loan of £800, he then sought the opinion of Mr. Smeat, a picture-dealer in Tichborne-street, Haymarket, who valued his lot at from £300 to £200. The plaintiff's debts now being raised, he accused the defendant of passing off on him spurious pictures, which was denied, and one so disputed was desired by the defendant to be taken for an opinion thereon to Mr. Woodburn, of St. Martin's-lane. This picture was called by Pennell a Cuypp; but Mr. Woodburn declared by his handwriting that it was not. In lot 11, the two pictures each representing a 'Holy Family,' and stated in the memorandum signed by George Pennell to be painted by Raffaele and Correggio, for which Mr. Archbutt gave three bills at three and four months from Jan. 28, 1843, amounting together to the sum of £1500, were also sent to Mr. Woodburn for his opinion. It will be seen hereafter the plaintiff's son gave evidence on oath at the trial that the defendant told the plaintiff, when he was inducing him to assent to this transaction, that the King of Prussia had offered £3000 or £5000 for the picture by Raffaele alone. The following is the copy of the written opinion given by Mr. Woodburn on the aforesaid 'Holy Families':—

"A picture representing the 'Holy Family,' with a subscription on the back stating that it was left by will to the Duchess of St. Alban's, is a very pleasing copy from the original, by Raffaele, in the collection of Earl Cowper, at Pemhanger."

"The other picture is a pleasing composition, and may be painted by Lelio Orsi de Novellari."

(Signed) "SAMUEL WOODBURN."

The bubble being now burst, litigation ensued as a matter of course thereon. It will have been seen that the action was brought so long back as May, 1843; but, two or three days before the then expected trial, the defendant filed a bill in Chancery against the plaintiff, praying that the said notes upon which the action was brought might be delivered up to be cancelled, and praying an injunction to stay the trial; which was consented to, plaintiff being advised that it would be better to take time to answer the defendant's bill in Chancery. According to the practice of the court, the defendant in the suit commonly meets the motion for an injunction to stay trial when the plaintiff's answer is filed; and, as that was only a very short interval from the notice of motion for an injunction as above and the day fixed for the trial, it was thought more prudent to allow the motion to be granted, than to hastily answer a bill of upwards of 200 folios in length in a few hours; therefore the injunction was not granted at all upon the merits. After numerous delays by exception to the answers in the bill filed against Mr. Archbutt, and amended bills in which Pennell accused Archbutt of the usual picture-dealing practices or rather frauds on the unwary purchasers of originals, the injunction was dissolved in April last on the application of Mr. Archbutt; and, in giving judgment, some very strong observations were made by Lord Langdale as to the fraudulent character of picture-dealings as disclosed upon the pleadings on that suit. In the course of the Chancery proceedings the defendant accused the plaintiff of being himself a dealer, and that he had sent pictures with spurious names to auctions. Plaintiff, in his answer, denied his being what is termed a picture-dealer; but the counsel, in the showing cause before the Master of the Rolls against the injunction being dissolved, did infer from the whole case, and the admissions made in the answers in Chancery, that a variety of circumstances connected with plaintiff's transactions and dealings in the picture world seemed to prove that he was a picture-dealer in the generally accepted sense of the word, and that he had been accustomed to traffic in pictures as one, having recourse to all the usual tricks and cheats to which the trade are in the habit of resorting (which have rendered the name of a picture-dealer a by-word for a cheat); and that he had himself imposed upon the public at auctions pictures as genuine, which were spurious, and, in particular, had sold one of Mr. Wilcock's productions as a genuine Morland. The cause came on finally to be heard on the 21st of June last, before the Chief Baron of the Court of Exchequer and a special jury.

Mr. Sergeant Talfourd stated the plaintiff's case to the jury, that it was to recover above £3000; that plaintiff was a builder and carpenter, had a passion for pictures, was familiar with the English school, but not with the works of foreign masters; the transactions were conditional sales; that in seven of the lots there was a principal picture or pictures spurious; that in two lots the entire pictures were spurious; and as to the other lots, they were all invalidated if one picture in each lot, &c. The material question for the jury was, if spurious, whether spurious to the defendant's knowledge?

The first witness called was the plaintiff's son, Mr. Robert Archbutt. He deposed as follows:—I was present when a Raffaele was brought on the 28th of January, 1843. I heard defendant say the King of Prussia would give £3000 or £5000 for it. Plaintiff has bought pictures for ten or fifteen years. He has 100 pictures; he has lost £20,000 by them. Had a shop in Regent-circus ten or fifteen years ago; exhibited pictures there. Had the Morland Gallery in Pall-mall, three or four years, exhibited for sale. In 1836, Christie and Manson tried to sell, and a few were sold. During all this time an artist, Mr. Wilcock, was with my father. He was kept to copy; he copied the large 'Constable.' I don't know to whom it was sold. I don't believe that the copy made by Wilcock was offered for sale as an original. Wilcock left my father's employ to go into that of defendant ever since this action was brought. Plaintiff has had a shop in King-street, St. James's, for twelve months; you buy a catalogue for sixpence, and go

in and buy what you like. (A picture produced). I don't know that it was copied by Wilcock for my father. Wilcock was in my father's confidence; at the time the pictures were detected spurious, he left and went to the defendant.

Henry Farrer, of Wardour-street, examined.—I am a picture-dealer, and attended to pictures for thirty years; am acquainted with the styles of foreign artists. Defendant is a picture-dealer, has been so long time, and is extensively engaged in pictures. The 'Abraham entertaining Angels' is not an original by Rubens, not anything like the value of Rubens; worth £30. In lot 2, it is not a Carl Du Jardin; it is a copy, and evident to any one acquainted with pictures. In lot 3, it is not a Cuypp, evidently to persons acquainted with pictures. In lot 7, it is not a Baroccio. In lot 8, it is not a Gerard Dow. Carl Du Jardin is a true picture, by another artist; nothing equal in value to either G. Dow or C. Du Jardin. The Gerard Dow, if true, worth £1000; the C. Du Jardin, if true, worth £500. Lot 11, not a Correggio nor a Raffaele. Lot 12, an imitation of Guido, worth £80 or £40; would be worth £500 if true. The Ruysdael and Hobbins, £15 to £30; any person acquainted with pictures would know them not true."

Cross-examined.—Plaintiff has long bought and sold pictures. 'Interior of Church,' in lot 1, is worth £60; it is a Van Bloet. If a De Witt, worth £150; always called a De Witt. In lot 1, if a Rubens, worth £1500. The Van der Capella, not true, worth £30; would be £300 to £400 if true. In lot 2, the Carl Du Jardin, worth £10; if true, £700. The Watteau is a copy; if true, worth £800; as a copy, worth £30. The Weenix is true, and worth £50. In lot 3, the Kockoch true; the Constable original—it might fetch £100, worth £50, &c. &c.

The Chief Justice.—If the words import a warranty, your action may be maintained; but I do not think these memoranda could be intended as warranties; but it is a question for the jury.

Mr. Martin, for the plaintiff.—I put it as a representation that the chattel was of a particular kind, and that the defendant knew it was not.

The cause was directed to go on. Mr. Chaplin, of Bond-street, another dealer, in his evidence agreed with that of Mr. Farrer. The offer to return the pictures was admitted.

Mr. Jervis, for the defendant, contended that the action was not maintainable, unless fraud could be proved; that it was not sufficient in the form of an action to show that there had been a breach of warranty; plaintiff must not make out by inference, but plainly and unequivocally, that fraud was used,—that the defendant knew that the pictures sold were false; that, in describing them to be by the master named, they were not to his knowledge at the time painted by them. He urged that the pictures had been left with the plaintiff some days before the advances had been made on them; and that, if he could not rely upon his own judgment, as he says he could not, he might have consulted competent judges; and, if he did not do so, he must not now complain. The learned Counsel urged strongly upon the jury that, by the verdict being given against his client, would be fixing him with a crime for which he ought, in fact, to have been indicted; and pointed out to them the difference between the form of action and one founded on the warranty.

The Chief Baron summed up, and, among other remarks on the case, said:—"This action is for moneys had and received, and founded on the assumption of fraud by defendant. If the pictures have been sold with a warranty, an action should have been brought on the warranty. The transactions commenced early in November, 1842, and continued so late as February, 1843; during which period there were twelve transactions, five of which are not impeached." His Lordship further remarked, that Wilcock, who was in the service of the plaintiff at the time of the transactions; but the plaintiff was justified in not availing himself of the evidence of a man who had left his service to go into that of the defendant. His Lordship dwelt upon the circumstances offered for the defendant by Mr. Jervis, that the pictures being left with plaintiff he had ample opportunity to have consulted competent persons, if he distrusted his own judgment. He also remarked upon the fact that the bought and sold notes were all on one sheet of paper, and in the handwriting of plaintiff, with the exception of the signature of defendant; and then his Lordship gave his opinion that these memoranda were all written at nearly the close of the transactions. His Lordship continued:—"What is the meaning among picture-dealers when they describe a picture as by a particular master? If all the defendant intended was generally to describe them as after the manner of a particular master, then there is no evidence of fraud." Then, alluding to the evidence of the plaintiff's son, he said:—"If the conversation about the Cuypp occurred before the memoranda were written, he could not conceive how fraud was now made out. In buying lot 11, the Correggio and Raffaele, could the plaintiff have supposed the two pictures were genuine, when, if so, they would be worth to Mr. — £7000? Certainly there is a great difference between the price they are really worth, viz., £100, and the price given, but not so disproportionate as between that sum and the price of them if really genuine." His Lordship strongly insisted that the evidence negatived fraud, but left the case in the hands of the jury, who, after some considerable discussion among themselves, returned a verdict for the defendant. If this case do not operate as "a warning to picture-buyers," nothing will.

REVIEWS.

THE PENCIL OF NATURE. By H. FOX TALBOT, F.R.S. Published by LONGMAN, BROWN, GREEN, and LONGMANS.

This, the third number of Mr. Talbot's admirable series of "Sun Pictures," contains 'Queen's College, Oxford,' a plate entitled 'The Ladder,' and 'Lacock Abbey, in Wiltshire,' the country residence of the author. We confess ourselves somewhat surprised to find the following note prefixed to this number:—"The plates of the present work are impressed by the agency of light alone, without any aid whatever from the artist's pencil. They are the sun pictures themselves, and not, as some persons have imagined, engravings in imitation." We know not what manner of engraving this could be mistaken for—what kind of engraving could, with such inimitable harmony, render effect and detail as we see them here given. In the plate entitled 'The Ladder' the wall of the building—apparently a stable—is covered with climbing shrubs, leafless as in winter, of which each infinitely fine tendril is represented with its shadow, and every gradation of light, in a manner which sets at naught the imitation of human hands. These pictures appear to be much superior to all that have preceded them.

SECOND SERIES OF SKETCHES IN BELGIUM AND GERMANY. By LOUIS HAGHE. Published by HENRY GRAVES and Co.

These are lithographed from the valuable drawings by Mr. Haghe, which we noticed at some length on the occasion of their exhibition. The general success of the plates exceeds, if possible, the excellence of the first series; and the judicious selection of the subjects must render the work one of permanent interest. Many of them receive a historical character from the able and spirited style of their treatment, as—for instance, in 'The Town-hall, Louvain,' is represented an *émeute* of the turbulent weavers who are carrying the Town-hall by assault—a kind of argument on the part of these operatives which the history of the place mentions as frequently had recourse to. At Antwerp we have, in the two plates, 'The House of Rubens,' and 'The Tomb of Rubens,' mementoes of his glorious life and lamented death. These are the two first plates of the series, which then continues to the number of twenty-six plates, comprehending the most remarkable monuments at Bruges, Hal, Louvain, Liege, Oudenarde, Ratisbon, Tournay, &c. &c. We cannot too highly eulogise the style in which these "sketches," as they are modestly termed, are brought out; the name of the artist is a sufficient guarantee for the excellence of the lithography.

THE RHINE BOOK. By FREDERICK KNIGHT HUNT. Published by JEREMIAH HOW, 132, Fleet-street.

This elegant and richly-embellished volume describes the Rhine, its scenery, and historical and legendary associations. There have been many books written to describe the Rheinland, but in none have we found the novel arrangement presented here—the gravities of travel, passports, railroads, hotels, &c., being separated from its romance and veritable histories. Alternately with each chapter of descriptive matter comes an "interchapter for the traveller," in which is discussed the serious business of luggage, conveyances, the relative value of the money of different countries, distances, &c. &c. The route takes the voyager at once from London to Antwerp, at which place every thing worthy of being seen is pointed out—thence he travels to Brussels, and of course to Waterloo, the description of which is aided by numerous cuts, giving a general view of the positions of both armies, Hougoumont, the Duke's head-quarters at Waterloo, La Belle Alliance, La Haie Sainte, &c. &c. The tour continues to Liege and Aix-la-Chapelle, and by no means the least interesting feature of the work are the plans which are given of each city at the heads of the "interchapters." The first view of the Rhine is obtained at Cologne, which is about forty miles from Aix; and here the traveller quits the steam-carriage and bestows himself in the steam-boat. To every Englishman the Rhenish wines are a subject of inquiry; to these a long chapter is devoted. The geology of the district is also considered at some length. The route terminates at Mannheim, of which there is a map showing the plan of the city, in which all

the streets run at right angles. We have never met with a work of this kind with such a profusion of cuts presenting views of remarkable localities. It is the most interesting of all the Rhine books we have ever seen.

MARCO VISCONTI. Published by JAMES BURNS, Portman-street.

This Italian romance of Tomaso Grossi is now rendered into English for the first time. In Italian it is published in two volumes, which are here bound up together. The story opens at the time when Louis surnamed the Bavarian had descended into Italy, and had deposed the sovereign Pontiff John XII., who held his court at Avignon, and elected in his stead at Rome, one Pietro da Corvara, of the order of the *Minori*. The narrative takes up at this period, the fortunes of the Visconti, who were determined supporters of the Ghibellines, and terminates with the murder of Marco at Milan. Grossi professes himself a disciple of Alessandro Manzoni, to whom he dedicates his book. The style is that of the modern school of romance writers. The translation is evidently very careful; and, as far as possible, the spirit of the Italian is preserved.

RICHMOND, and other POEMS. By CHARLES ELLIS. Published by MADDEN and MALCOLM, Leadenhall-street.

In the principal poem of this collection is described the scenery of Richmond and its neighbourhood, aided by woodcuts of some of the most interesting views: as 'Harrington's Retreat,' 'Richmond Park,' 'Ham House,' and the 'View over Kingston from Richmond Park.' The frontispiece is a 'View from Richmond-hill,' in Baxter's patent oil printing.

TO CORRESPONDENTS.

THE picture No. 223 of the late Exhibition in the Suffolk-street Gallery, by H. B. Willis, was omitted in our list of sales to the prizeholders of the Art-Union.

In answer to the observations of "Sheffieldensis," it is only necessary to say that the size of the ART-UNION is augmented upon those occasions to which he adverts.

MONOGRAMS.—In referring to a list of monograms, we do not find that described. Our correspondent omitted mentioning to what *genre* of Art it was affixed.

TO the SUBSCRIBERS of the LONDON ART-UNION.—The Publisher of the ART-UNION PRIZE ANNUAL has the honour of announcing to the Subscribers, that the Large-paper Proof Copies, of which there are only a limited number printed, are ready for delivery until the 1st of October, at £3 13s. 6d.; after that time the price will be £4 4s. On the 1st of October the Small Paper will be published; all Subscribers before that day will be entitled to it at £1 11s. 6d.; after that day the price will be £2 2s. This Volume contains 250 highly-finished Engravings, from the original pictures, by British Artists, selected by the Prizeholders.

R. A. Sprigg, Publisher, 106, Great Russell-street, Bedford-square, London.

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 5. Black's Economical Guide through Edinburgh. 2s.
 6. Black's Road and Railway Travelling Map of England. 4s. 6d.
 7. Black's Road and Railway Travelling Map of Scotland. 4s. 6d.
 8. Black's Travelling Map of Ireland. 2s. 6d.
 9. Black's Map of the English Lake District. 2s. 6d.
 10. Black's Map of North Wales. 1s. 6d.
- A. and C. Black, Edinburgh; and sold by all Book-sellers.

CLAUDET'S DAGUERRETYPE, and TALBOTYPE PORTRAITS.—ROYAL ADELAIDE GALLERY (free admission by the private entrance, No. 18, King William-street, corner of Adelaide-street, Strand.)—The most favourable season for Photographic Operations has now arrived, and Mr. CLAUDET, having made various new arrangements for the comfort and convenience of the public, is enabled to announce that his present Portraits surpass all that he has hitherto produced, both as to the rapidity of the operation and the success of the results. His collection of specimens has been lately enriched with Portraits of many very eminent individuals, and is well worthy the inspection of the public. The Rooms are open daily from ten till dusk.

TO ARTISTS.

HISTORICAL PAINTING. — PREMIUM ONE THOUSAND POUNDS.

ONE THOUSAND POUNDS are hereby offered to the Artist who shall produce the best OIL PAINTING of the 'BAPTISM OF CHRIST,' by immersion, in the River Jordan, to illustrate the accounts of the Evangelists:—Matthew, 3rd chapter, 13th to 17th verses; Mark, 1st chapter, 9th to 11th verses; Luke, 3rd chapter, 21st to 23rd verses; and the following lines from the first book of Milton's "Paradise Regained":—

"I saw
The prophet do him reverence, on him rising
Out of the water, heaven above the clouds
Unfold her crystal doors," &c.

Lines 79 to 85; again, line 288:—

"As I rose out of the laving stream."

It is required that the size of the work shall be not less than 12 feet by 10, nor greater than 15 feet by 12; that the two principal figures shall be at least as large as life; that the time shall be either immediately before the immersion, while John is uttering the words of administration, or immediately after it, while John and Christ are standing in the water to the depth of about two-fifths of their height.

Two years, from this date, will be allowed for the completion and sending in of the pictures. They must be forwarded—in frames not exceeding two inches in width—to a place in London hereafter to be advertised. The whole of the works will be publicly exhibited in the Metropolis for a period of time, not exceeding two months, during which the competing artists (being so far their own judges) shall by successive eliminations reduce the number of the paintings to FIVE, out of which we will select the one to which the prize shall be awarded.

With the view of obtaining suitable accommodation for the Exhibition, it is requested that the names and addresses of all Artists intending to compete, together, if possible, with the size of their pictures, may be sent to either of our addresses by the 1st of January, 1846, when the precise mode of elimination will be advertised, and the money funded for this specific object, in the names of three respectable individuals in London, whose names will be published; and, in the meantime, references will be given, if required, both in London and Edinburgh.

The competition is open to Artists of all nations. The £1000 will be paid to the successful competitor before the close of the Exhibition; the picture and copyright of it to become our property.

The utmost care will be taken of the paintings; but we cannot hold ourselves responsible in any case of injury or accident; nor can we defray any of the expenses of their conveyance or removal.

THOMAS BELL,
Don Alkali Works, South Shields.
CHARLES HILL ROSE,
Hermitage, Aston-road, Birmingham.

April 3, 1845.

* * The Editors of Foreign Journals are respectfully requested to copy this announcement.

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PATENT WOOD CARVINGS.—The

Proprietors of the patent method of carving in solid wood by machinery invite attention to their simple and beautiful process, by which they are enabled to supply the most exquisite specimens of genius, at one-fourth to one-sixth of the expense formerly incurred, and to provide an endless variety of material for embellishments in the Gothic, Elizabethan, French, and Italian styles.

The mansions of many of the nobility already exhibit, in the recent fitting-up of their dining-rooms and libraries, the rich panelling, moulding, and chimney-pieces, which have been furnished by this invention; and several churches in London and in different parts of England are adorned with screens and other decorations from the same source. PULPITS, READING-DESKS, LETTERS, ALTAR-CHAIRS, RAILS, &c., are also executed for the ARCHITECT, with strict fidelity to the classical antique; and to BUILDERS, UPHOLSTERERS, CABINET and FRAME MAKERS, SHIP BUILDERS, PIANOFORTE MANUFACTURERS, DECORATORS, and OTHERS, elaborate Carvings of all kinds are supplied by the Patentees, in strict conformity with the energy and vigour of the most recherché and admired originals. Specimens may be seen at the Company's Offices, No. 5, HENRIETTA-STREET, COVENT-GARDEN, or at their Works, RANELAGH-ROAD, THAMES-BANK.

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The ART-UNION was established in 1837, to aid in extending the love of the Arts of Design throughout the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

With a view to the accomplishment of this object, the Society has adopted the following

PLAN.

1. The ART-UNION is composed of Annual Subscribers of One Guinea and upwards.
2. The subscriptions, after paying necessary expenses, are devoted to the purchase of Pictures, Sculpture, Medals, and other works of Art.
3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select FOR HIMSELF a work of Art from any of the following public Exhibitions in London, of the current year, viz.: the *Royal Academy*, the *British Institution*, the *Society of British Artists*, either of the two *Societies of Painters in Water Colours*, or the *Works of Art exhibited in Westminster Hall*.

TO ARTISTS.

In order to procure a good subject for Engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture illustrative of British History. Cartoons, six feet by four feet six inches, in plain frames not exceeding three inches in width, without gilding, are to be sent in by the 1st of January next, and from these the selection will be made.

Each Artist intending to compete is requested to send to this Office, on or before the 1st day of December next, a sealed letter containing his name and address, and having on the outside the title of his intended painting, and a motto or device by which the Cartoon must also be distinguished. On Monday, the 15th of December, the Artists will learn, by application at the Office, to what place the Cartoons must be sent.

Two hundred pounds of the premium will be paid on the selection being made, and the remainder on completion of the picture.

TO SCULPTORS.

In the hope of inducing the production of a fine work of Art, the Committee offer the sum of £500 for a group or single figure in marble, to be competed for by models in clay. The height of the figure when erect is to be not less than four feet six inches. The models must be sent in by the 1st day of July, 1846, and the work completed in the best statuary marble by the 1st of July, 1847.

Two hundred pounds will be paid on the premium being adjudged, and the remainder on the completion of the work.

GEM ENGRAVING.

The Committee, desirous of encouraging GEM ENGRAVING, and of drawing the attention of the Public and of Artists to a branch of Art now almost neglected in Great Britain, offer the sum of £50 for the best cameo, in profile, of the 'Head of Minerva,' having a Sphinx on the helmet, and marked (+) in white paint in front of the pedestal, in the collection of bronzes in the British Museum. The cameo to become the property of the Art-Union of London. Two premiums, one of £30, and one of £15, will also be given for the second and third best cameos, at the option of the artist to receive the premium or retain the cameo. The cameos must be cut in onyx of not less than two strata, and be not less than one inch in length. The cameo which receives the first premium, and the other two if not retained by the artists, will form part of the prizes at the next distribution.

In selecting the subject for competition, in preference to leaving it to the choice of the artist, the Committee have been determined by a desire to test, in the simplest manner, the relative merits of British artists in Gem Engraving, by comparing their respective treatment of the same subject.

None but British-born artists will be allowed to compete; and the cameos must be forwarded to the Honorary Secretaries, accompanied by a sealed letter, containing the name and address of the artist, on or before the 16th of March, 1846.

The Committee reserve to themselves the right of withholding any or all of the above premiums, if works of sufficient merit be not submitted.

The Subscribers of the current year, ending 31st March, 1846, will receive, for each guinea paid, an impression of a Line Engraving by Mr. F. LIGHTFOOT, from the Picture by Mr. HENRY O'NEIL.

'JEPHTHA'S DAUGHTER.'

With such other advantages as the Committee may be able to offer. An early subscription is solicited.

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THE EXHIBITION OF THE WORKS OF ART SELECTED BY THE PRIZEHOLDERS OF THE YEAR 1845, WILL BE OPENED TO THE SUBSCRIBERS AND THEIR FRIENDS ON MONDAY, AUGUST 18, AT THE SUFFOLK-STREET GALLERY.

Subscriptions will be received at the Society's Rooms, 4, Trafalgar-square, Charing-cross; by any Member of the Committee; all Local Secretaries; and by the Collectors Mr. Thomas Brittain, 17, Southampton-place, Euston-square, and Mr. Robert Simpson, 20, John-street West, Blackfriars-road.

Post-office orders sent in payment of subscriptions must, in all cases, be made payable to "THE ART-UNION OF LONDON," at the General Post-office, St. Martin's-le-Grand.

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The Company's Rates and Proposals may be had at the Office in London, or of any of the Agents in the Country, who are authorized to report on the appearance of Lives proposed for Assurance.

HENRY DESBOROUGH, Secretary.

92, Cheapside, July, 1845.

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14 by 12	1 0	1 4	1 4	1 5	1 9
16 by 14	1 3	1 5	1 5	1 6	1 11
18 by 16	1 4	1 6	1 6	1 7	2 0
20 by 18	1 6	1 8	1 8	1 9	2 1
22 by 20	1 8	1 9	1 9	2 1	2 7
24 by 22	1 9	2 0	2 0	2 1	3 0
26 by 24	2 0	2 1	2 1	2 2	3 5
28 by 26	2 2	2 3	2 3	2 4	4 0
30 by 28	2 4	2 5	2 5	2 6	4 5
32 by 30	2 6	2 7	2 7	2 8	5 0
34 by 32	2 8	2 9	2 9	3 0	5 5
36 by 34	3 0	3 1	3 1	3 2	6 0
38 by 36	3 2	3 3	3 3	3 4	6 5
40 by 38	3 4	3 5	3 5	3 6	7 0
42 by 40	3 6	3 7	3 7	3 8	7 5
44 by 42	3 8	3 9	3 9	4 0	8 0
46 by 44	4 0	4 1	4 1	4 2	8 5
48 by 46	4 2	4 3	4 3	4 4	9 0
50 by 48	4 4	4 5	4 5	4 6	9 5
52 by 50	4 6	4 7	4 7	4 8	10 0
54 by 52	4 8	4 9	4 9	5 0	10 5
56 by 54	5 0	5 1	5 1	5 2	11 0
58 by 56	5 2	5 3	5 3	5 4	11 5
60 by 58	5 4	5 5	5 5	5 6	12 0
62 by 60	5 6	5 7	5 7	5 8	12 5
64 by 62	5 8	5 9	5 9	6 0	13 0
66 by 64	6 0	6 1	6 1	6 2	13 5
68 by 66	6 2	6 3	6 3	6 4	14 0
70 by 68	6 4	6 5	6 5	6 6	14 5
72 by 70	6 6	6 7	6 7	6 8	15 0
74 by 72	6 8	6 9	6 9	7 0	15 5
76 by 74	7 0	7 1	7 1	7 2	16 0
78 by 76	7 2	7 3	7 3	7 4	16 5
80 by 78	7 4	7 5	7 5	7 6	17 0
82 by 80	7 6	7 7	7 7	7 8	17 5
84 by 82	7 8	7 9	7 9	8 0	18 0
86 by 84	8 0	8 1	8 1	8 2	18 5
88 by 86	8 2	8 3	8 3	8 4	19 0
90 by 88	8 4	8 5	8 5	8 6	19 5
92 by 90	8 6	8 7	8 7	8 8	20 0
94 by 92	8 8	8 9	8 9	9 0	20 5
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